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BIOGRAPHIES

OF

PERSIAN POETS.

TRANSLATED BY

EDWARD G. BROWNE, MA., M.R.A.S.

[*From the* "JOURNAL OF THE ROYAL ASIATIC SOCIETY," *January*, 1901.]

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ART. XXVI.—*Biographies of Persian Poets contained in Ch. V, § 6, of the Tárikh-i-Guzída, or "Select History," of Ḥamdu'lláh Mustawfí of Qazwín.* Translated by EDWARD G. BROWNE, M.A., M.R.A.S.

IN pursuance of the plan set forth in my article on the *Sources of Dawlatsháh* (*J.R.A.S.* for Jan., 1899, pp. 37–69), I propose in this place to give a translation of that section (the sixth of the fifth chapter) of the *Tárikh-i-Guzída* which treats of the Persian poets. On the importance of that excellent historical manual, which I hope to include in my Persian Text Series, I have already insisted in the above-mentioned article (pp. 39, 40, and 53–54); and of this particular section, to which my attention was especially directed by the references made to it by Dawlatsháh, I long ago prepared a text and translation. These I was more than once on the point of publishing, but certain difficulties remained, on each revision, insoluble; and I waited in the hope of obtaining further material or fuller light. Of these difficulties the chief were the so-called "Pahlaví" (i.e. dialect) verses of Abu'l-Májid Ráyagání, Ú'yánj or Ú'tánj, Júláha of Abhar, 'Izzu'd-Dín Hamadání, Káfí-i-Karají, and other poets, who, not content with the classical language, chose to employ the dialects of their native places as the vehicle of their thoughts. These dialects have, in most cases, either become extinct, or undergone great changes, since the time when the *Tárikh-i-Guzída* was written (A.H. 730 = A.D. 1330); and since we possess but little knowledge of them, while such fragments as are preserved have generally been hopelessly mutilated and corrupted by a succession of scribes, copying one from another, to whom they were as unintelligible as they are to us, there is but

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little hope that we shall ever arrive at a complete understanding of them.

Now it is always humiliating to publish texts which one is unable to understand or explain, and of which one cannot guarantee the correctness; yet since these enigmatical verses constitute but a small proportion of the section of the *Guzída* which I wish to render accessible to other students of Persian literature, and since the existence of so much dialect-poetry in Persia in the Middle Ages is an interesting and important fact, and one deserving further attention, I have finally decided to publish my work, hoping that others may be more fortunate than myself in the explanation of these dark sayings. I have, of course, collated all the older manuscripts to which I had access in these portions, and I owe especial thanks to Baron Rosen, of St. Petersburg, who, with his usual kindness, has copied and transmitted to me the texts of these verses as they occur in the MS. of the *Guzída*, dated A.H. 847, belonging to the Musée Asiatique; and in that of the Institut des Langues Orientales (No. 260 : No. 6 of Baron Rosen's *Manuscrits Persans de l'Institut*, p. 52), dated A.H. 855.

My original intention was to publish the entire text of this section with a translation, but on maturer thought it appeared to me that it would be sufficient to include in my English rendering the text of the verses cited, the more so because, as I have said, I intend, if possible, to print the text of the whole book in my Persian Text Series. Some few of the verses cited, apart from the unintelligible dialect-verses of which I have just spoken, are so coarse that I have left the text untranslated; otherwise the translation is as complete as I could make it, and represents the fullest text that I have been able to reconstruct from the manuscripts at my disposal; for in most manuscripts there are some lacunæ, while in some the whole section is unfortunately wanting. At best, however, it bears evident traces of having lacked a final revision by the author; since the gaps after such expressions as "his name was . . . . ," "he was a contemporary of . . . . ,"

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and the like, are common to all the manuscripts, save where, for the sake of concealing these defects, the scribe has suppressed these and similar uncompleted sentences. I should add that some biographies of Persian poets, who were also saints (like Saná'í of Ghazna and Awḥadu'd-Dín of Kirmán) or men of science (like Avicenna and Abu'l-Fatḥ of Bust), are given in the earlier sections of this fifth chapter, which deals with biography in general. These are not included in my translation.

The chief sources of the *Guzída*, enumerated in the Preface, are as follows:—(1) *Siyaru'n-Nabí* (presumably Ibn Hishám); (2) *Qiṣaṣu'l-Anbiyá* (probably the work of that name by ath-Tha'álibí); (3) the *Risála* of al-Qushayrí; (4) the *Tadhkiratu'l-Awliyá* (probably Farídu'd-Dín 'Aṭṭár's); (5) the *Tadwín* (probably the work properly entitled *Rawḍu'r-Riyáḥín*) of al-Yáfi'í; (6) the *Tajáribu'l-umam* (probably the work of Ibn Miskawayh); (7) the *Mashárību't-Tajárib* (see Ḥájí Khalífa, No. 12,043); (8) *Díwánu'n-Nasab*; (9) Ṭabarí; (10) Ḥamza of Iṣfahán; (11) Ibnu'l-Athír; (12) the *Zubdatu't-Tawárikh* of Jamálu'd-Dín Abu'l-Qásim of Káshán; (13) the *Nidhámu't-Tawárikh* of al-Bayḍáwí; (14) the *'Uyúnu't-Tawárikh* of Abú Ṭálib 'Alí al-Kházin al-Baghdádí; (15) Ibn Qutayba's *Kitábu'l-Ma'árif*; (16) Juwayní's *Jahán-Kushá*; (17) Abú Sharaf Jarbádhaqání's translation of al-'Utbí's monograph on Sulṭán Maḥmúd the Ghaznavid; (18) the Nidhámu'l-Mulk's *Siyaru'l-Mulúk* (that is, the *Siyásat-náma*: see *J.R.A.S.* for Jan., 1899, p. 41, No. 24); (19) the *Sháhnáma* of Firdawsí; (20) the *Saljúq-náma* of Dhahírí of Níshápúr; (21) the *Majma'-i-Arbábu'l-Mulk* of Qáḍí Ruknu'd-Dín of Khúy; (22) the *Istidhhāru'l-akhbár* of Qádí Aḥmad of Dámghán; (23) the *Jámi'u't-Tawárikh* of the author's "martyred master" Rashídu'd-Dín.

The arrangement and contents of the *Guzída* are in brief as follows:—

Introduction. On the Creation and Disposition of the Universe.

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Chapter I. On the Prophets, Religious Leaders and Wise Men who worked for the guidance of mankind before the time of Muḥammad, in two sections: (i) Prophets, ordinary and extraordinary; (ii) Philosophers and Sages.

Chapter II. Pre-Islámic Kings, in four sections: (i) Píshdádí; (ii) Kayání; (iii) Tribal Kings (*Mulúku't-Ṭawá'if*) or Parthians; (iv) Sásánians.

Chapter III. Muḥammad and his Companions and Descendants, in an introduction and six sections: (Introduction) His genealogy, pedigree, and kin; (i) his life, wars, wives, relations, and descendants; (ii) the orthodox Caliphs, including al-Ḥasan; (iii) the Twelve Imáms, from al-Ḥusayn to the Imám Mahdí; (iv) some of the "Companions" and "Followers"; (v) the Umayyad "Kings" (the Author refuses them the title of *Khalífa*!); (vi) the 'Abbásid Caliphs.

Chapter IV. The Muḥammadan Dynasties, in twelve sections.

(i) The Ṣaffárís (A.H. 253–287), 3 in number.

(ii) The Sámánís (A.H. 287–389), 9 in number.

(iii) The Ghaznawís (A.H. 390–545), 14 in number.

(iv) The Ghúrís (A.H. 545–609), 5 in number.

(v) The Daylamís, or House of Buwayh (A.H. 321–448), 17 in number.

(vi) The Saljúqs (*a*) of Persia (A.H. 429–590), 14 in number; (*b*) of Kirmán (A.H. 433–583), 11 in number; (*c*) of Asia Minor (A.H. 480–679), 14 in number.

(vii) The Khwárazmsháhs (A.H. 491–628), 9 in number.

(viii) The Atábeks (*a*) of Diyár Bakr and Syria (A.H. 481–601), 9 in number; (*b*) of Fárs (the Salgharids), A.H. 543–663, 11 in number.

(ix) The Isma'ílís (*a*) of Egypt and North Africa (the Fáṭimid Caliphs, A.H. 296–556); (*b*) the Assassins of Persia (A.H. 483–654), 8 in number.

(x) The Qára-Khiṭá'ís of Kirmán (A.H. 621–706), 10 in number.

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(xi) The Atábeks of Luristán (*a*) of Lur-i-Buzurg (A.H. 550–730), 10 in number; (*b*) of Lur-i-Kúchak (A.H. 580–730), 11 in number.

(xii) The Monghols (or Mughals) of Persia (A.H. 599–730), 13 in number down to the time of the Author, who says, "let him who will write hereafter the conclusion of their history."

Chapter V. Biographies of Eminent Men, in six sections: (i) Imáms and Mujtahids; (ii) "Readers" of the Qur'án; (iii) Traditionists; (iv) Shaykhs, Saints, and Holy Men; (v) Doctors and Divines; (vi) Poets (*a*) of Arabia, (*b*) of Persia.[1]

Chapter VI. Account of the town of Qazwín, the Author's native place, in eight sections: (i) Traditions concerning it; (ii) etymology of the name; (iii) its buildings; (iv) its Conquest and Conversion by the Muḥammadans; (v) its aqueducts, rivers, mosques, tombs, and suburbs; (vi) mention of the "Companions," "Followers," Imáms, Caliphs, Shaykhs, Divines, Ministers, Kings, and Amírs who have visited it or resided in it.[2]

Conclusion. Synoptical table of the Prophets, Kings, etc.

The following are some of the oldest MSS. of the Guzída.[3]

Cambridge University Library. *Dd. 3. 23 (hereinafter called C.[1]), dated A.H. 990; *Dd. 10. 13 (hereinafter called C.[2]), dated A.H. 964.

British Museum. *Add. 22,693 (L.[1]), dated A.H. 890; *Add. 7,631 (L.[2]), dated A.H. 924; Add. 7,630, dated A.H. 1009 (L.[3]).

[1] This is the section of which the translation follows. The old and complete MS. at Shíráz, which my friend Mr. Guy le Strange caused to be collated with another MS. in his possession, contains also biographies of Commentators, Jurisconsults, Philosophers, Astronomers, Physicians, etc. For the kindness with which Mr. le Strange freely placed at my disposal all his materials, I desire here to express my deep gratitude.

[2] A French translation of this chapter of the *Guzída* was published by M. Barbier de Meynard in the *Journal Asiatique* for 1857 (series v, vol. x).

[3] The MSS. which have been utilised for this article are marked with an asterisk.

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Oxford (*Bodleian*). No. 26 in Ethé's *Catalogue* (Clarke 8), dated A.H. 847; No. 27 of Ethé (Elliot, 354), dated A.H. 851; No. 28 of Ethé (Elliot, 355), dated A.H. 953; No. 29 of Ethé (Fraser, 156), "a good old copy, not dated."

St. Petersburg. *No. 578[b] of the Musée Asiatique (hereinafter called P.[1]), dated A.H. 847; *No. 260 of the Institut des Langues Orientales (P.[2]), dated A.H. 855.

Munich. No. 205 (Aumer's Catalogue), dated A.H. 823; No. 206, dated A.H. 948.

King's College, Cambridge. *No. 114 of the Pote Collection (K.), not dated.

**Le Strange's materials*, comprising a MS. collated throughout with the old Shíráz MS., and a transcript of all the additional matter contained in the aforesaid ancient and complete codex. This text is referred to as S.

The MSS. chiefly used by me were C.[1], C.[2], K., and S.; for the dialect-verses reference has also been made to L.[1], L.[2], P.[1], and P.[2] With these preliminary remarks, I proceed to the translation of the section in question.

Account of Persian Poets from Ch. V, § 6, of the Táríkh-i-Guzída.

The Persian poets who have composed verses in the Persian and Pahlaví languages are so numerous as to surpass computation. We shall, however, mention the names of such as are most famous, citing in some cases a few of their verses.

1. *Anwarí.*

Awḥadu'd-Dín al-Khávaráni was the contemporary and panegyrist of Sulṭán Sanjar the Saljúq [A.H. 511–552].

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He had some knowledge of most branches of science, as is shown by this fragment [1]:—

گرچه دَر بستم دَرِ مدح [2] و غزل یکبارگی ،
ظن مبر کز نظمِ [3] الفاظ و معانی قاصرم ،
بلکه بر [4] هر علم کز اقران من داند کسی ،
خواه جزوی گیر آنرا خواه کلّی قادرم ،
منطق و موسیقی و هیئت شناسم اندکی ،
راستی باید بگویم با نصیبی وافرم ،
در [5] الٰهی آنچه تصدیقش کند عقل شریف [6] ،
گر تو تصدیقش کنی بر شرح و بسطش ماهرم ،
وز [7] طبیعی رمز چند ارچند [8] بی تشویر نیست ،
کشف دانم کرد اگر حاسد نباشد ناظرم [9] ،
نیستم بیگانه از اعمال و احکامِ نجوم [9] ،
ور همی باور نداری رنجه شو من حاضرم ،

"Though I have simultaneously closed the doors of panegyric and ode, do not suppose that I am deficient in [the power of] arranging words and ideas.
Nay, in every science known to any of my contemporaries, whether pure or applied, I am competent.

[1] This poem is given in full on pp. 704–5 of the Lakhnáw ed. of Anwarí's *Kulliyyát* (A.H. 1297, A.D. 1880).
[2] K. بستیم دَر ; L.[1] درویشیم .
[3] K. adds و .
[4] S. reads از for بر .
[5] For در C.[1] has ور ; L.[1] و از ; K. وز .
[6] For شریف C.[1], L.[1], and K. read صریح .
[7] C.[2] از ; S. در ; C.[1] ور .
[8] C.[2] چندان چند ; K. چند از چند .
[9] C.[2] omits these two hemistichs.

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Of Logic, Music, and Astronomy I know something; to speak truly I have a goodly portion.

In Metaphysics, if thou wilt believe it, I can skilfully explain and develop that which noble Reason affirms.

Of Natural Science, also, I can reveal sundry enigmas (though it be not without diffidence), though the envious man regard me not.

Neither am I a stranger to the effects and influences of the stars. If thou dost not believe me, take the trouble [to come and prove me]: I am ready."

In later life he repented, and ceased to frequent the Royal Court; and when the King sent for him, he wrote this fragment in reply [1]:—

کلبهٔ کاندرو بروز و بشب ' جای آرام و خورد و خواب منست '
حالتی دارم اندرو که از آن ' چرخ درعین رشک و تاب[2] منست '
آن سپهرم درو که گوی سپهر ' ذرّهٔ نور[3] آفتاب منست '
و آن جهانم درو که بحر[4] محیط ' والو لمعهٔ سراب منست '
هرچه در مجلس ملوک بود ' همه در کلبهٔ خراب منست '
رجل جراد و[5] نان خشک برو[6] ' گرد خوان من و کباب منست '
شیشهٔ حبر[7] من که بادا پُر[8] ' پیش من شیشهٔ شراب منست '
قلم کوته و صریر[9] خوشش ' زخمه و نغمهٔ رباب منست[10] '

[1] This poem occurs on pp. 593–4 of the Lakhnáw ed. of Anwarí's *Kulliyyát* (A.H. 1297, A.D. 1880).

[2] K. om. [و]; S. رشک و عین تاب; ed. رشک غبن و تاب.

[3] For نور K. has کوز.

[4] C.[1] has موج for بحر.

[5] C.[1] رحل اجزاد; ed., K., L.[1] رحل اجزا و; S. رحل و اجزا و.

[6] S. has بود for برو; K. درو.

[7] For حبر C.[1] has صبر; S., ed. جرّ.

[8] C.[2] بادم ابر.

[9] C.[2] سریر; K. حریر.

[10] L.[1] omits this couplet.

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خرقهٔ صوفیانهٔ ازرق ' از هزار اطلس انتخاب منست '
هرچه بیرون بود ازین[1] کم و بیش ' حاش للشامعین[2] عذاب منست '
گنده پیر جهان جُغْد نکند ' همّتی را[3] که در جناب منست[4] '
خدمت پادشه که باقی باد ' نه ببازوی خاک و آب منست '
زین قدر[5] راهِ رجعتم بستست ' آنکه[6] او مَرْجَع و مآبِ منست '
وین[7] طریق اربما بسیست[8] خطا ' چکنم[9] این خطا صواب منست '
گرچه پیغام روح پرور او ' همه تسکین[10] اضطراب منست '
نیست مر[11] بندهرا زبان جواب ' جامه[12] و جای من جواب[13] منست '

"*In the cottage where, by night and day, is the place of my repose and food and sleep*
I enjoy a state [of happiness] whereby Heaven is actually tormented with envy of me.
I am that heaven where the sphere of heaven is but [as] a mote in the light of my sun,
And I am that world where the encircling Ocean is maddened by the gleam of my mirage.
Whatsoever exists in the audience-halls of Kings is all in my ruined cottage.
The locust's foot[14] *and dry bread withal is the garniture of my board and my roast meat.*

[1] L.[1] transposes بود and ازین.
[2] C.[2] للمساعین ; ed. لیسا معین.
[3] L.[1] هستئی را.
[4] S. omits this couplet.
[5] Ed. قدم.
[6] L.[1] زانکه.
[7] S. زین ; ed. این.
[8] Ed. از نمایشی است.
[9] S. میکنم.
[10] Ed. adds و.
[11] C.[1], C.[2] من ; S. این.
[12] C.[1], C.[2] خامه ; K. خانه.
[13] For من جواب K. has خورد و خواب.
[14] "The locust's foot" was the ant's offering to Solomon, and is used metaphorically for any humble present or poor possession.

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My ink-bottle (may it be ever full!) is as my wine-bottle before me.[1]

My stumpy pen with its pleasant scratching stands to me for the beating of drums and melody of rebecks.

The dark blue Ṣúfí cloak is chosen by me in preference to a thousand satins.

Whatever transcends this much is torment to me (God exempt my hearers!).

That old lady the World cannot stir the high resolve which sits beside me.

The service of the King (may he long endure!) is not to be wrought by my arm of earth and water.[2]

He who is my Goal and Refuge hath prevented me from returning so far.[3]

And this way [of life], though it be a great error on my part, what can I do? for in this error is my health.

Although his spirit-quickening message is a complete assuagement of my disquietude,

I your servant have no tongue to consent: my apparel and abode are my answer."[4]

2. *Azraqí.*

His name was Afḍalu'd-Dín of Herát, and he was the contemporary of Sulṭán Ibráhím [A.H. 451–492]. He has produced incomparable verses. The book *Alfiyya Shalfiyya*[5] is one of his metrical compositions.

[1] So Náṣir-i-Khusraw (*Díwán*, ed. Tabríz, A.H. 1280, p. 225):—

تو به پیاله نبید خور که مرا بس ' حبر سیاه و قلم نبید و پیاله '

"Quaff thou the cup of date-wine; for me suffice
The black ink and the pen as wine and goblet."

[2] I.e. "my material arm." The services which the poet can render are spiritual and intellectual.

[3] I.e., God hath prevented me from going back to the courtier's arts.

[4] I.e., the dark blue Ṣúfí cloak and the humble cottage, to which the poet alludes earlier in his poem, sufficiently indicate his renunciation of worldly aims.

[5] Concerning this pornographical work, see Jámí's *Baháristán*, Const. ed. of A.H. 1294, pp. 78–79; the *Journal Asiatique* for 1827, vol. x, p. 255; and my forthcoming edition of Dawlatsháh, p. 72.

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3. *Adíb Ṣábir.*

He was the contemporary of Sulṭán Sanjar the Saljúq, at whose orders he went on an embassy to Khwárazm to Atsiz Khwárazmsháh. Atsiz had him cast into the Oxus one night and drowned.[1] He has some fine verses.

4. *Athíru'd-Dín Awmání.*

Awmán is a village in the A'lam suburb of Hamadán. He was the panegyrist of Sulaymán Sháh ابوه, the governor of Kurdistán, and has produced some fine verses. He died in the reign of Hulágú Khán. They relate that he composed some satirical verses about Qáḍí Majdu'd-Dín *Ṭawíl* ("the Long"), the Qáḍí of Hamadán, amongst them the following:—

نه ازین داشت قضا[2] مرگِ وی اندر تاخیر ،
که بَریدِ اجلش می ننماید تعجیل ،
لیک در تیهِ ضلالت نه چنان گم گشتست[3] ،
که بصد سال برد ره بسرش عزرائیل ،

"Not because the messenger of his fate lacked insistence did Destiny delay his death,
But he is so utterly lost in the Desert of Error that 'Azrá'íl cannot find the way to him in a hundred years."

The Qáḍí recited the *Súratu'l-an'ám* (ch. vi of the Qur'án) forty times, and laid a curse upon him, by reason of which he shortly afterwards died.

5. *Athíru'd-Dín of Akhsíkat.*

Akhsíkat is one of the suburbs of Farghána in Trans-oxania. He has produced some incomparable verses, amongst them the following:—

[1] The circumstances of this murder are detailed by Dawlatsháh (p. 93).
[2] C.[1], C.[2] have فنا for قضا.
[3] L.[1] او گشت.

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ای شمعِ زرد روی که با اشک[1] دیدهٔ
سر خیلِ عاشقانِ مصیبت رسیدهٔ
فرهادِ وقتِ خویشی و می سوز و می گداز
تا خود چرا ز صحبتِ شیرین بریدهٔ
یاری ببادداد ارنی[2] چرا چو من
بد رنگ و اشکبار و نزار و خمیدهٔ[3]
گر شاهدی ز بهرِ چه رخ زرد کردهٔ
ور عاشقی برای[4] چه قد بر کشیدهٔ
آن را که نورِ دیده گمان بردهٔ تو خود
دایم در آبِ دیده از آن نور دیدهٔ[3]
آن خود فرو دویده بساعد نشان چیست
زین غبن اگر نه دست بدندان گزیدهٔ[3]
بالله که تا[5] مصاحبِ[6] شمعی تو وصفِ خویش
زین سان که از اثیر گر از کس شنیدهٔ

"*O pale-faced candle, with tear-filled eyes, thou art the chief of calamity-stricken lovers!*

Thou art the Farhád of thy time: then burn and melt, for why hast thou severed thyself from the company of Shírín?

Thou hast lost a sweetheart, else wherefore, like me, art thou pallid in hue, tear-stained, feeble, and bent?

If thou art an object of love, why hast thou thy cheeks so pale? And if thou art a lover, why dost thou hold thyself so erect?

[1] L.[1] آب.
[2] L.[1] از می; K. ارنه.
[3] These three couplets occur in S. only.
[4] L.[1] ز بهر.
[5] C.[1], C.[2] با.
[6] K. مصحف; C.[1], C.[2] مصاحف.

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As for that which thou deemest the Light of thine eyes, by reason of that Light of thine eyes thou art indeed ever dissolved in tears.

What, then, is that sign creeping down the arm if thou hast not bitten the hand by reason of this disappointment? [1]

I adjure thee by God [to tell me] whether, since thou hast kept company with the candle, thou hast heard thy description from anyone as thou hast from Athír!" [2]

6. *Imámí of Herát.*

His name was Abú 'Abdi'lláh Muḥammad b. Abú Bakr b. 'Uthmán. He was the panegyrist of the Kings and ministers of Kirmán, and died in the time of Abáqá Khán [A.H. 663–680, A.D. 1265–1281]. He has some fine verses. Here is an acrostic on his own name, which he addressed, as a test [of their skill], to the accountants:—

ثُلثِ خُمسِ زوج فردی‌را که خُمُسِ سُدُسِ آن ‘
بیشکّ از حدّ عدد بیرون بود تنصیف[3] کن ‘
بر قرار خویش بارِ دیگرش در ثُلث مال ‘
ضرب کن چون ضرب کردی آنگهی تضعیف[4] کن ‘
سُدس وعُشرِ ثُلثِ اورا باز با این هر دو قسم ‘
جمع کن نی نی که نصف وثُلث ازو تحذیف[5] کن ‘

[1] The allusion is to the Egyptian women, to each of whom Zulaykhá gave a knife and an orange just as Joseph was about to enter the room, and who, confounded by his beauty, inadvertently cut their hands instead of the fruit. The wax guttering down the candle is here compared to the blood gushing down their arms. Biting the hand indicates remorse; biting the finger, amazement.

[2] The curious idiom in this line (. . گر . . بالله) appears to be copied from the Arabic.

[3] L.[1], K. تصنیف; S. تضعیف. The full explanation of these difficult verses given below has enabled me to reconstruct the text with considerable certainty, so that I have not thought it necessary to note more than the principal variants.

[4] K. تنصیف.

[5] S. has او for ازو; L.[1] تحریف for تحذیف.

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کعبِ غَیْن[1] و جذرِ ظارا[2] گر برون آری بفکر
اندرو پیوند و چارو پنج‌را تالیف کن
با محاسب گفتم اندر علم او اسمی برمز[3]
گو امامی‌را بعلم خویشتن تعریف کن

"Halve the third of the fifth of that odd pair whereof the fifth of the sixth is, beyond doubt, outside the pale of numbers.

Once again multiply it as it stands by the third of the capital, and when thou hast multiplied it, double it.

Again add the sixth and the tenth of the third of it to these two [previous results]: nay, nay, [first] take from it the half and the third.

If now thou wilt extract the cube root of Ghayn [غ = 1000] and the square root of Dhá [ظ = 900], add this to it [the previous result], and reduce to writing four and five.

I have communicated to the accountant a name by an acrostic in his own science: Bid him acknowledge Imámí's skill in his own science!"

The term "odd pair" (زوج فرد) is applied to a number whereof, when it is halved, the two factors are equal and uneven. That which is "outside the pale of numbers" is *one*, for one results only from the subdivision of real numbers. Now when one is taken as the fifth of the sixth of an amount, that amount must be *thirty*, and a third of the fifth of thirty is *two*, which, when you halve it, gives *one*: that is *alif* (ا).

When you multiply this third of the fifth, which is two, by the third of the "capital" (مال), that is the third of thirty, which is ten, it gives twenty, and this, when you double it, gives forty; that is *mim* (م).

The sixth of that thirty is five, and the tenth of the

[1] L.[1], K. عین.
[2] L.[1] طارا.
[3] In the text of S. علم اسمی نزد من.

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third of it one. The two together are six. When you cast out five-sixths of this [i.e. $\frac{1}{2} + \frac{1}{3} = \frac{5}{6}$], one remains: that is *alif* (ا).

When any number is multiplied by a number like itself, they call the first the "square root" (جذر), and the result of the multiplication "the square" (مجذور). When the square is again multiplied by the square root, that which was before called the square root is called the "cube root" (کعب). Now since the number equivalent to [the letter] *ghayn* (غ) is 1000, the cube root of it must be 10; that is to say $10 \times 10 = 100$ and $100 \times 10 = 1000$. And since the number equivalent to *dẖá* (ظ) is 900, the square root of it is 30; that is to say, $30 \times 30 = 900$. So 10, which is the cube root of *ghayn* (غ), and 30, which is the square root of *dẖá* (ظ), come to 40: that is *mím* (م).

The cypher of four [i.e. the letter which has four as its numerical value] is *dál* (د) and the cypher of five is *há* (ه), and *dál* and *há* in the form of writing are *dah*, ten (ده); and in the *abjad* computation 10 is equivalent to the letter *yá* (ی). In this way the name IMÁMÍ [$1 + 40 + 1 + 40 + 10 =$ *alif, mím, alif, mím, yá* = امامی] results.

7. *Abu'l-Faraj of Rúna.*

Rúna is a village in the district of Kháwarán in Khurásán. He [Abu'l-Faraj] has some good verses, and was the contemporary of Sulṭán Maliksháh the Saljúq [A.H. 465–485, A.D. 1072–1092] and his sons. It is said that Anwarí was at first his pupil, though finally far surpassing him in the poetic art.

8. *Ibn Khaṭíb of Ganja.*

His name is Táju'd-Dín Aḥmad. He was the contemporary of Sulṭán Maḥmúd of Ghazna [A.H. 388–421, A.D. 998–1030], and has some fine verses; his poetical contests with his

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mistress Mahsatí[1] are especially piquant. It is said that before his marriage Ibn Khaṭíb of Ganja invited Mahsatí to a love-tryst, but she refused, and wrote in answer:—

تن با تو بخواری ای صنم در ندهم ' با آنکه ز تو بهست هم در ندهم '
یکباره[2] سر زلف بخم در ندهم ' بر آب بخسپم خوش و نم در ندهم '

" O idol mine, I will not suffer abasement at thy hands, nor even at the hands of one who is superior to thee.
I will not precipitately entangle my tresses in the noose:
I will lie at ease on the water and yet not get wet!"[3]

Ibn Khaṭíb of Ganja beguiled her, and got possession of her under another name; and, after he had had his desire of her, said to her:

تن زود بخواری ای جلب در دادی[4] ' وز گفتهٔ خویش نیک باز ایستادی '
گفتی خسپم در آب و نم در ندهم ' بر خاک بخفتی و نم اندر دادی '

9. *Awḥadí.*

He has some fine verses, amongst them these:—

دلبرِ من رقمِ مشک بمه بر[5] زده بود '
خلق را آتشِ سوزنده بدل در زده بود '
مردرا مردمکِ دیده بخون تر میکرد '
عنبرین خال[6] که بر برگِ گلِ تر زده بود '

[1] So pointed in S. "Mah-satí" (مهستی). A similar pronunciation is indicated in the Biographies of Celebrated Women entitled *Khayrátun Ḥusánun*, lithographed at Ṭihrán in A.H. 1307 (vol. iii, pp. 103–104), where the etymology of the name is given as *Mih* "great" and *Sití* "lady," though other derivations (Mah-astí, Mih-astí) are also discussed.

[2] K. یک تار, which seems a better reading, though not so strongly supported by manuscript authority.

[3] This is equivalent to saying "I will play with fire and not get burned."

[4] L.[1] جلب بخواری اندر.

[5] C.[1], C.[2] در.

[6] C.[2] has عنبرش خاک.

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سَرْورا پای فرو شد بزمین همچون میخ ،
پیش بالاش ز بس دست که بر سر زده بود ،
ناوکِ غمزهٔ چشمش بمن انداخت ز دور ،
بر دل آمد سرِ پیکان چو[1] برابر زده بود ،
ما خود آن زخم که بر سینهٔ مجروح آمد ،
بمسلمان ننمودیم که کافر زده بود ،
چون کبوتر بطپیدم که مرا غمزهٔ او ،
بکمان مهرهٔ ابرو چو کبوتر زده بود ،
هر شکاری که بینداخت بنوعی بر داشت ،
مگر این صیدِ سراسیمه که لاغر زده بود ،
اشکِ سُرْخم مددی داد بهر وَجْه ار نی ،
غمِ او چهرهٔ زردم همه بر زر زده بود ،
گر بهم برزده بینی سخنم عیب مکن ،
کاوحدی‌را غمِ عشقِ تو بهم بر زده بود[2] ،

"My beloved hath imprinted figures of musk on the moon ;[3] hath cast a consuming fire into the hearts of men.
The mole of ambergris which she hath set on the rose-leaf[4] hath dimmed with blood the pupils of men's eyes.
The foot of the cypress-tree hath gone down like a nail into the earth before her figure, so much hath it beaten its hands on its head.[5]

[1] S. که for چو.
[2] The last seven couplets are omitted by S., and the last six by L.[1]
[3] Metaphor for moles or beauty-spots on the cheeks.
[4] I.e. the mouth or lip.
[5] The cypress typifies a tall, shapely form ; and the poet, by the rhetorical figure called حسن تعلیل, whereby a real fact is explained by a fanciful and poetical cause, accounts for the cypress being rooted in the ground by its having beaten its head (the sign of lamentation), in despair of emulating such grace, so much as to drive its root "like a nail" into the ground.

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From afar she shot at me the arrow of her eyes' regards; the point of the barb struck me full in the heart, since she fired it point blank.

We, indeed, did not show to Musulmáns the wound which was inflicted on our stricken bosom, for it was inflicted by an infidel.

I fluttered like a pigeon, because, like a pigeon, her glance has smitten me through the arc of her eyebrow.

Every quarry which she overthrew she picked up in some way, save this bewildered victim, whom she deemed too lean.

Red [*i.e. blood-stained*] *tears, at all events, came to my assistance, else my passion for her had struck my sallow face into gold.*

If thou regardest my words as confused, blame me not; for it is thy love which hath confounded Awḥadí."

10. *Asadí.*

He has produced some fine verses. The book entitled *Karshásp-náma* is one of his compositions.

11. *Abu'l-Májid Ráyagání.*[1]

Ráyagán[1] is a village in the Qazwín district. He was a contemporary of Abaqá Khán [A.H. 663–680, A.D. 1265–1281]. Malik Iftikháru'd-Dín of Qazwín was constructing a lofty building. Abu'l-Májid came to see it. Malik said, "What sayest thou concerning this building?" He extemporised as follows:—

Dialect-verses:[2] *1st couplet.*

(C.[1]) ای که کسی نرست وکهروردی ' شاد و خرّم بکه کسی و زی '

(C.[2]) ای کسی جه پرستی کیه ورزی ' شاد و خرّم بگیتی تکیه ورزی '

[1] L.[1] has رایکان twice; while زایکان occurs in Add. 7,630 of the British Museum.

[2] For the reasons already given, I cannot pretend to establish the correct text of these dialect-verses, and therefore simply print the readings of the MSS. to which I have been able to obtain access.

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(L.[1]) ای کـه کیتی و کیهه و روی ' سـاء و خـرم بـکـیـه و زی '
(L.[2]) ای که کیتی بدست کهنه ورزی' شاد خرم مکنه کیتی ورزی '
(L.[3])[1] ای که کمی پرست و کینه وری' شاد و خرم نکیه کتی وری '
(P.[1]) ای که کیتی برست و کهنه ورزی' شا و حرم نکه و کسی ورزی '
(P.[2]) ای که کیمی برستی کیه ورزی ' شا و خرم ده کیتی نکه ورزی '

2nd couplet.[2]

(C.[1]) کیه ادست آوردی دیمه بساجی' کیانش از سر بهی ساهرزی(؟) '
(C.[2]) کیه دست آوری ویمه بساجی' کیانش و سر نهی و ایشان بهرزی'
(L.[2]) کبه ادست آور دیمه بساجی' وسانش هشته ووسان بهرزی '
(L.[3]) کمه آوست آوردی و پله بساجی' کمانش از سر نهی بیامرزی(؟) '
(P.[1]) کنه ادست آوردی ویمه ساجی' کیانش ار نهی وسان بهرزی'
(P.[2]) کیه ادست آوری ویمه بساجی' کیانش اوسر نهی واشان بهرزی'

12. *Amír Ká' of Qazwín.*

He has some fine verses in the Qazwín dialect.[3]

13. *Úyánj*[4] (or *Útánj*) *of Zanján* (or *Rayḥán*).

He was a contemporary of . . . . It is related that his patron caused him to sit below his compeers, whereat he was angered and said:—

[1] L.[3] = Add. 7,630 of the British Museum, dated A.H. 1009.
[2] Omitted in L.[1]
[3] C.[1] adds: "Khayármí (خیارمی) is a village in the Qazwín district."
[4] C.[1] reads اوتارح ریحانی; L.[1] ابو ماح; P.[2] اویامح ریحانی. C.[2], L.[1], L.[2], P.[2], and other MSS. omit all, or nearly all, of this passage.

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Dialect-verses : (C.[1])

* * * * * * ‘ بمن شاها بری شاها گمانی ‘
بآو و آذر و بخاه و بوا ‘ هم رمانی میرقدرم بدانی ‘
به انو کم اوایه اش بارهه زیو ‘ که جیرو آسایش بنشانی ‘
به حرا تندینی جه خور سو ‘ به بسهره (؟) شو ان مانک حا سمانی ‘
بشتم تبه هوناد لیاوه یان دا ‘ به شکهی کری کیتی توانی ‘
انون بمرز دلیا ویم لو حشک ‘ بشنه لو می بوم صابه (؟) حانی ‘
باین کتی بوایه جون بشی زی ‘ چمن چمن می شود من بی ان کمانی ‘
سحه (؟) شمشیروه بی مرگ نمام ‘ بحور (؟) بنک و جه تک رلو ندانی ‘

(K.)

بمن چندان بری شاها کمانی ‘ ندبرارم حسه نبده (؟) زمانی ‘
از آن تا کند سپهرم درد جوی ‘ مبر لنگ وریکم بکمانی ‘
بآو اذر و بخاه و بوا ‘ هم ربایی میرقدرم برانی ‘
به انو کم ادایش بارهمه زیو ‘ جبرو اسایشی پیشانی ‘
بحر انده (؟) چه خوری سوبه ‘ سهرت شوان بانگ جا سمانی ‘
بستم بمه هوناد لیاوه ‘ بان دابه شکمی گرکسی توانی ‘
انون بمیررد لبام بو حشک شینه ‘ بومی یوحی حاسه جانی ‘
باین کسی بوایه چون بشیزی ‘ چین چین می شود من لی ان کمانی ‘
هر(؟) شمشیرده پی مرگ نبام ‘ بخورسک و جه مک زیو ندانی ‘

(P.[1])

بادا در بحا و بوا ‘ * * * * * * *
به اتو کم اوانه اش بارسه اسو ‘ که خسرو اسانش بسانی ‘

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نه جرا سدسی جه خور سو ' به ستده وسوان نانک حاسمان '
بشم سرمرساد لاوه نان دا ' به سسلر کری کیتی توانی '
انون نمرز دلیا ونم لو حسک ' سه نومی نوم حانه حامی '
یا این کسی نوانه حون نسی رن (؟)' حین حسن می سودمی یا ان کمای[1]'
بجر سمسروه بی مرک نام ' بحورسک وحه بک و نو نداى[1] '

14. *Abu'l-'Alá of Ganja.*

He has some fine verses, and was Kháqání's master. Concerning Kháqání he says:—

شبی گادم از روی مستی[2] فلان‌را '
فلان کیست صاحب قران جهان‌را[3] '

امیر اجل خواجه خاقانیٔ ما '
که فخرست ازو مر زمین و زمان‌را '

بمستی فتاد اینچنین کار[4] برمن '
بمستی چنین اوفتد[5] مردمان‌را '

When this reached Kháqání's ears, he rose up to take vengeance on him. Abu'l-'Alá couched an apology in this sense:—

از آنگه که از مادر دهر[6] زادم '
بفضل و هنر در جهان داد دادم[7] '

[1] To these two words Baron Rosen adds in his transcript the following note: "Plutôt ی seul et non pas نی."
[2] C.[1] reads طیبت for مستی.
[3] C.[2], L.[1], L.[2] read زمان‌را.
[4] C.[1] مهو; C.[2] گاد.
[5] C.[1], L.[1] بر فتد; K. بگاوند بس مردمانرا.
[6] C.[1] reads عقل for دهر.
[7] C.[2] and L.[2] have اوستادم for داد دادم.

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مرا شصت سالست و از[1] خاک ایران[2] ،
بود قرب چل[3] تا بشروان فتادم ،
غریبم ضعیفم ثناگوی خسرو ،
نگویم که کیخسرو و[4] کیقبادم ،
تو ای[5] قرّة العین که[6] فرزند مائی[7] ،
منت هم پدر خواندهٔ هم اوستادم ،
چو رغبت نمودی بشاگردئ من ،
ترا نعمت وصلت و چیز دادم ،
میان‌را بتعلیم تو چست بستم ،
زبان تو در شاعری بر کشادم ،
چو شاعر شدی نزد خاقانت بردم ،
لقب نیز خاقانیت بر نهادم ،
بیزدان که نی گفته ام گادم اورا ،
وگر گفته ام نیست بالله یادم ،
بجای یکی ره دو صد بار گفتم ،
نگادم نگادم نگادم نگادم[8] ،

[1] L.[1], L.[2] om. [و]; K. reads کز for از و.

[2] L.[2] ارّان.

[3] C.[2], L.[1], L.[2] read شانزده for قرب چل.

[4] K. om. [و].

[5] L.[1], L.[2], K. توئی.

[6] K., L.[2] omit [که], for which L.[1] reads و.

[7] L.[2] reads ماهی.

[8] These very coarse verses are given, with a good many variants, by Dawlatsháh (pp. 70–71 of my forthcoming edition) in his biography of Abu'l-'Alá of Ganja; and also (with French translation) by Khanikof in his excellent monograph on Khâqâní (*Journal Asiatique* for 1864; *Mémoire sur Khâcâni*, pp. 14–15 of the *tirage-à-part*). The text of the second piece here given is so far less offensive than those alluded to in this note that it contains a retraction and an apology, whereas the more usual form is well described by Khanikof as "tout miel au commencement et tout fiel à la fin."

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15. *Pindár* (? *Bundár*)[1] *of Ray.*

He too has some fine verses and unequalled productions in the Pahlaví language.[2] His *díwán* is well known and highly esteemed.

16. *Qáḍí Bahá'u'd-Dín Zanjání.*

He was the contemporary and panegyrist of Khwája Shamsu'd-Dín Juwayní, the *Ṣáḥib-Díwán*. He skilfully incorporated in his poetry the technical terms employed by the Turks. To this assertion witnesseth the *qaṣída*[3] which begins as follows:—

ای کرده روح با لب لعل تو نوکری ' معشوق أزبکی و نگار هجاوری[4] '

17. *Púr Bahá-yi-Jámí.*

He was the panegyrist of Shamsu'd-Dín the *Ṣáḥib-Díwán*, and other notables of that period. He has some fine verses, and his *díwán* is well known.

18. *Bahá'u'd-Dín Sáwají.*

He is still alive, and has some good verses. On several occasions he has honoured this humble individual [the author] with *qaṣídas* and fragments.

19. *Jamálu'd-Dín Abharí.*

He died at Tabríz in A.H. 600 [A.D. 1203–1204], and was buried in the Poets' Corner at Surkháb [near Tabríz]. He has some fine verses.

[1] Since ب and پ are seldom distinguished in the older MSS., and vowel-points are seldom inserted, the form of this name is doubtful to me. From a verse cited by Dawlatsháh (p. 43, l. 4, of my forthcoming edition) it would appear that he adopted the first form.

[2] So L.[1] Other MSS. have "in that language" or "dialect."

[3] The whole of this poem is given by Dawlatsháh (pp. 182–184 of my edition), who ascribes it to Púr Bahá-yi-Jámí. This poet is the subject of the next notice (No. 17), and a transposition of these two articles in some MSS. of the *Guzída* (e.g. L.[1] and L.[2]) would lead anyone using them to arrive at the same conclusion as Dawlatsháh.

[4] For هجاوری C.[1] has هوجاوری; C.[2] and S. هر جاوری; L.[1] و بکاهوجاوری; K. سوخاوری.

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20. *Jamálu'd-Dín 'Abdu'r-Razzáq.*

The father of Kamálu'd-Dín of Iṣfahán. He has some good verses.

21. *Jamálu'd-Dín Rustuqu'l-Quṭní.*[1]

Rustuqu'l-Quṭn is a quarter in the city of Qazwín. In the dialect of that place he has some incomparable verses, into which he has introduced very fine ideas. He died in the reign of Abaqá Khán [A.H. 663–680, A.D. 1265–1281], being about 90 years of age. Some few of his verses also are in the Persian language, amongst them the following:—

ای زر توئی آنکه جامع لذّاتی ' محبوب خلایق بهمه اوقاتی[2] '
بیشک نه خدائی تو ولیکن چو خدا[3] ' ستّار عیوب و قاضی الحاجاتی '

"O gold, thou art that which compasseth all pleasures: thou art the Beloved of mankind at all times:
Without doubt thou art not God, yet, like God, thou art the Concealer of Faults and the Fulfiller of Needs."

22. *Jalálu'd-Dín*[4] *'Atíqí.*

He is still alive, and has some fine verses, especially *ghazals*, amongst them this:—

از خاکِ کفِ پایت هرگرد که بر خیزد '
جانهاش فرو بارد دلهاش فرو ریزد '
آن برق که سوزد عقل از ابرِ غمت تابد[5] '
و آن بوی که جان بخشد از خاکِ درت خیزد[6] '
سودای توام در خاک سر مست بخواباند '
بوی تو ز خاکم باز دیوانه بر انگیزد[6] '

[1] L.[2] has رشید القطبی.
[2] C.[1] has بهمه آفاقی.
[3] L.[2] has: بیشک تو خدا نه ' و لیک بخدا '.
[4] L.[2] has *Jamálu'd-Dín*.
[5] C.[1] has باید for تابد.
[6] L.[2] omits these two couplets, and L.[1] the second of them.

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از تو نبُرم صد ره چون عودم اگر سوزی '
دودِ دلم آید باز در دامنت آویزد[1] '
ای جانِ عتیقی کی با عشق بر آید عقل '
با شاه کجا نازد هر سفله که بستیزد[1] '

" *From every particle of dust which is stirred up by the sole of thy foot souls rain down and hearts pour forth.*
That lightning which consumes the reason flashes forth from the clouds of thy love, and that fragrance which giveth life arises from the dust of thy door.
My passion for thee lays me senseless in the dust; from the dust thy fragrance raiseth me up again a madman.
I will not sever myself from thee; even though thou should'st consume me an hundred times like aloe-wood, the smoke of my heart will turn back and cling to thy garment.
O soul of 'Atíqí, how can Reason contend with Love? How can any low-born churl vaunt himself before the King?"

23. *Júláha* ("*the Spider*") *of Abhar.*

He has some fine verses in the Pahlaví dialect, amongst them the following:—

Dialect verses: 1st couplet.[2]

(C.) کیله اهرو کمندان تاو می دا ' کونه من او برش بسود زناو می دا '
(L.[2]) کیله ابرو کمندان تاو می دا ' کو ز من وا یرشی ها لاو می دا '
(P.[1]) کیله امرو کمندی تاو میدا ' کونه من او برش ها لاوه میدا '
(P.[2]) کیله امرو کمندان تاو میدا ' حزن[3] من دانرش هالاو میدا '
(S.) کیله امرو کمندان تاوه میدا ' کونه من وایرش ها لاوه میدا '

[1] L.[2] omits the first of these couplets, and L.[1] both of them.
[2] This couplet is wanting in L.[1] and L.[3]
[3] Over حزن the word کونه is written as a correction or a variant.

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2nd couplet.[1]

(C.) سنبلانش دہ ول واری همی کرد ' نرگسانش جه شبستان او می دا '
(L.[2]) سنبلانش دَول واری همی کرد ' نرگسانش حشینان او میدا '
(P.[1]) سنبلانش جو ولواری همی کرد ' نرکسانش جو سیان او میدا '
(P.[2]) سنبلانش دہ ول واری همی کرد ' نرکسانش جه سیان او میدا '
(S.) سنبلانش جه دل واری همی کرد ' نرگسانش جه شینان او میدا '

3rd couplet.[2]

(C.) واش به بردہ بد وا شامه اج سر ' کوناش بسود بدر زناو می دا '
(P.[1]) واش بردہ بدو اشامه اج سر ' کونانش بسو درما و میدا '
(P.[2]) واش بردہ بدو اسامه اج سر ' کونانش بسو در تا و میدا '

4th couplet.[2]

(C.) حسن حمر ادرش اوی رهای یار ' ورنه حیاء منش بوا می دا '
(P.[1]) جین حمن ادرش اوی رہ می دار ' ورنه حان مسش در نوا میدا '
(P.[2]) حسن حمن ادرش اوی رہ بی دار ' ورنه حال منش اولاو میدا '

24. *Sayyid Jamálu'd-Dín*[3] *Káshí.*

He was the contemporary of Abaqá Khán. He has some fine verses, both serious and flippant. He has composed a *tarjí'-band* parodying Shaykh Sa'dí of Shíráz, which begins thus:—

من مستم و رند و لا ابالی ' وین شیوہ مراست لا یزالی '
با مشغلهٔ جهان چه کارم ' مَیْ خواهم و یار و جای خالی '

[1] This couplet is wanting in L.[1] and L.[3]
[2] Wanting in S., L.[1], L.[2], and L.[3]
[3] L.[2] has *Jalálu'd-Dín.*

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خمخانه و کوی یاریکدل ' هرگز نگذارم آن حوالی[1] '
خِشتِ سَرِ خُم کنم ببالین ' خاکِ دَرِ آن صنم نهالی '
عشق است حرام بر تو ای دوست ' گر هیچ نه در پَیِ وصالی '
از عشقِ بتان خلاصه وصلست ' باقیش وساوسِ خیالی '
سعدی که نشست و صبر میکرد ' بود از سرِ عجز وسُستی حالی '
من اشرفِ ثانیم نه صابر ' و اندر سرم آن هَوَس که حالی '
برخیزم و دستِ یار گیرم '
بی یار چرا قرار گیرم '

" I am a drunkard, a libertine, a spendthrift, and this character remains ever mine.

What have I to do with worldly business? I desire wine, a fair companion, and a secluded spot.

The tavern and the street of the single-hearted friend—never will I quit these precincts!

I will take a brick from the top of the wine-vat for my pillow, and the dust of my idol's door for my couch.

Love is forbidden thee, O friend, if thou in no wise seekest after union.

The consummation of the love of fair ones is union: all else is but a fanciful illusion.

When Sa'dí 'sat still and was patient' it was from impotence and slackness.

I am a second Ashraf, not a patient man, and in my head is that desire which now possesses me.

I will arise and take the hand of my beloved: how can I rest without my beloved?"

[1] L.[1] omits this and all the remaining verses except the refrain, to which it prefixes the words: و بند ترجیعش این است. L.[2] omits this and the next three verses.

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25. *Sayyid Ḥasan of Ghazna.*

He was the contemporary of Sulṭán Bahrám Sháh the Ghaznavid [A.H. 512–547, A.D. 1118–1152], and is the author of some pretty verses. It is said that when he went to visit the tomb of the Apostle of God (on whom be the blessings of God and His peace), he recited the *tarjí'-band* beginning "*Sallamú yá qawm . . . . .*" [Greet, O people . . . . "].[1] When he reached this verse—

لاف فرزندی درین حضرت نیارم زد و لیک[2]
خدمتی گفتم ز حضرت خلعتی بیرون فرست

"*I dare not vaunt my sonship in this thy presence, but I have offered my homage: send forth a robe of honour,*"

a hand at once came forth from the vault of that holy tomb and fragrant shrine with a cloak, and said, "Take it, O my son!"

26. *Khayyám.*

His name was 'Umar b. Ibráhím. In most sciences, more particularly astronomy, he was the leading authority of his time. He was attached to the service of Sulṭán Maliksháh the Saljúq [A.H. 465–485, A.D. 1072–1092], and is the author of some excellent treatises and fine poems. Amongst the latter is this:—

هر ذرّه که برروی زمینی بودست، خورشید رخی زهرهٔ جبینی بودست،
گرد از رخ آستین[3] بآزرم فشان، کآن هم رخ خوب نازنینی بودست،

"*Every atom which is on the face of the earth hath been* [*part of*] *a beauty with cheeks like the sun and a forehead like Venus;*
Brush the dust gently from your sleeve, for it too hath been the fair cheek of some charmer."

[1] See my forthcoming edition of Dawlatsháh, pp. 104–105, where the first verse of the poem, as well as the verse here cited, is given in full.

[2] C.[2] has: لاف فرزندی بیارم زد و لیکن بنده‌را. L.[1] has: . . نیارم زد بدین میت ولی.

[3] L.[1] reads نازنین for آستین.

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27. *Kháqáni.*

His name was Afḍalu'd-Dín Ibráhím, the son of 'Alí the carpenter of Shirwán. He died in the year A.H. 582 [= A.D. 1185], and is buried in the Poets' Corner at Surkháb [near Tabríz]. He has some incomparable verses and unsurpassed writings, and in the sonorous majesty of his verse no one hath equalled him till the present time.

28. *Khwájú of Kirmán.*

He has some fine verses, and is the author of the *Ṙawḍatu'l-Anwár*[1] ("Garden of Bright Flowers"), *Gul u Khusraw*, *Humáy u Humáyún*, *Kamál-náma*, and many other treatises and graceful odes, amongst them the following:—

نی زدودِ[2] دل پُر آتش ما می نالد ،
تو مپندار که از باد هوا می نالد ،
عندلیبیست که از باد نوا[3] می سازد ،
خوش سرائیست که در پرده سرا می نالد[4] ،
منِ دلخسته اگر ز آنکه ز دل می نالم ،
باری آن خسته بیدل ز کجا می نالد ،
می زنندش نتواند که ننالد چه کند[5] ،
زخم دارد نه بتزویر و ریا می نالد ،
بس که راه دل ارباب حقیقت زده است ،
ظاهر آنست که از ترس خدا می نالد ،

[1] According to Dawlatsháh (p. 251, l. 15, of my forthcoming edition) the proper title of this work is the *Ṙawḍatu'l-Azhár*, but Ḥájí Khalífa (No. 6,629) confirms the *Guzída*.

[2] L.[2] has دود for دود.

[3] For نوا C.[1] reads هوا.

[4] L.[1] omits all the following verses, and L.[2] all except the last.

[5] For چه کند C.[2] reads نفسی.

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نالہ و زارئ خواجو همه از بـی برگیست ‘
او چه دیدست کـه هردم[1] ز نوا مـی نالد ‘

“ The flute laments with the smoke of our fire-filled heart :[2] do not suppose that its sighs are [mere] breath.
It is a nightingale which makes its song of air ; it is a tuneful singer which wails in the pavilion.
If so be that I, being sick at heart, lament by reason of my heart, wherefore, then, does that sick one lament, since it hath lost its heart ?[3]
They sound it, and it can do naught but wail ; what else can it do ? It is wounded ; its wailing is not from deceit or hypocrisy.
So often hath it robbed on the highway the hearts of seekers after truth, that evidently it wails for fear of God.
The wailings and lamentations of Khwájú are all for lack of substance : what has he suffered that every moment he cries out in song ?”

29. *Daqíqí.*

He was the contemporary of Amír Núḥ the Sámánid [A.H. 366–387, A.D. 976–997], and composed a thousand couplets of the *Sháhnáma*, of the story of Gushtásp. Ḥakím Firdawsí included these in the *Sháhnáma* in order to make apparent the worth of his own verse, and in reprobation of Daqíqí’s verses speaks as follows :—

دهان گر بماند ز خوردن تهی ‘ از آن بـه کـه ناساز خوانی نهی ‘

“ It is better that the mouth should want for food than that thou should’st lay an unappetising table.”

[1] L.[2] reads دایم for هردم .
[2] “ Smoke of the heart ” is a common metaphor for sighs.
[3] Because the “ heart ” or pith of the reed is removed to make it into a flute.

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30. *Rafi'u'd-Dín Bikráni.*[1]

He was from Abhar, but lived in Kirmán, and died in the reign of Gházán Khán [A.H. 694–703, A.D. 1295–1304]. He has composed some incomparable verses in Arabic and Persian. This quatrain is his:—

با چرخ ستیز و با[2] فلک جنگ مکن ،
وز زخمِ زمانه ناله چون چنگ مکن ،
در خاک زر و در آبِ دریا گوهر ،
صایع نگذارند تو دل تنگ مکن ،

"Do not fight with heaven or with adverse fate; do not cry out like the harp at the stroke of destiny.
They will not suffer gold to be wasted in the earth, or pearls in the waters of the ocean; let not then thy heart be vexed."

31. *Ruknu'd-Dín Bikráni.*

He was the son of the above, and was a pious and learned man, and has some fine verses. This humble writer has a very high opinion of him. When I asked him for a copy of his *Díwán*, I sent him this fragment:—

جهانِ فضل و هنر جانِ نطق[3] رکن الدین ،
زهی نظیرِ تو چشمِ زمانه نا دیده ،
معانیء سخنانِ تو در لباسِ بیان ،
چو جان نماید در جسم و نور در دیده ،
قوای ناطقه در بَدْوِ فطرتِ ازلی ،
ز ذوقِ نظمِ تو گفتی[4] بطبعِ بگزیده[5] ،

[1] C.[1] بکردانی ; C.[2] بکرانی ; L.[1] کرمانی ; L.[2] لکیرانی . Cf. n. 4 on next page.
[2] L.[2] ستیزه با .
[3] C.[1] has لطف for نطق ; L.[2] and S. خلق .
[4] S., L.[1] گفتن .
[5] L.[2] omits this and the next five verses.

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خرد عزیز بمصر هنر از آن گشته ،
که بذرِ خرمنِ فضلِ تو خوشه‌ها چیده[1] ،
ز علمِ اوّل و آخر به پیشِ خاطرِ تو ،
نبوده هیچ نکُت هیچ وقت پوشیده ،
بعمرِ خویش در اخبار و آیت و امثال ،
ز لفظِ عَذْبِ[2] تو گوشی خلاف نشنیده ،
شده[3] ز فرط هنر خسرو سریر مقال ،
خرد ز جان و ز دل بندگیت ورزیده ،
توئی سلالهٔ بکران[4] و طبعِ نازکِ تو ،
بخوب روئیء بِکْرَانِ نظم کوشیده ،
ز بوستانِ ضمیرِ[5] تو نسخهٔ بودم ،
کنون ز بنده کسی هست آن[6] بدزدیده ،
اگر تو لطف کنی دیگری فرستی باز ،
سزا بود بسزاوارِ خویش بخشیده ،
بمان همیشه سزاوار در جهان هنر ،
ز جام[7] فضل و هنر آب لطف نوشیده[8] ،

" O World of worth and talent, Soul of speech, Ruknu'd-Dín, hail, O thou whose peer the eyes of time have not seen !
The ideas of thy verses in the garment of utterance seem like the life in the body, or the light in the eyes !

[1] L.[1] omits this and the next four verses. The MSS., except S., read ئ for ها.
[2] C.[1] and C.[2] have غدر for عذب.
[3] For شده C.[1] and C.[2] have سری.
[4] C.[1] نگران. The word-play in this line confirms the reading *Bikráni*.
[5] C.[2] has کمال for ضمیر ; L.[2] فضائل.
[6] L.[2] transposes کسی and هست آن.
[7] S. has آب for جام.
[8] L.[1] omits this line. C.[1] reads : ' زمام فضل اهل علم و عقل پوشیده .

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The powers of speech, one would say, in the beginning of the Eternal Creation, instinctively selected thee, through pleasure in thy verse.

For this cause hath wisdom become Prince[1] *in the realms of genius, that it had gathered gleanings from the seeds of the harvest of thy merit.*

At no time was any subtlety of ancient or modern knowledge veiled before thy mind.

No ear in its lifetime hath ever heard from thy sweet utterance any mistake in history, scripture, or proverb.

By virtue of superabundant merit thou art Prince of the throne of speech; wisdom with heart and soul does thee service.

Thou art the noblest product of Bikrán, and therefore thy fine genius strives to beautify the faces of the virgins [bikrán] *of verse.*

I had a copy of the Garden of thy Fancies[2]; *now someone has stolen it from thy servant.*

If thou wilt be gracious and send me again another copy, it will be a worthy gift to one who is deserving of it.

Remain ever richly rewarded in the world of talent, drinking the water of grace from the cup of merit and talent!"

32. *Rúdagí.*

He was the pioneer of Persian poets, since before his time the Persians too composed poetry in Arabic. He was the contemporary of Amír Naṣr the Sámánid [A.H. 301–331, A.D. 913–942]. He has composed many poems, but only a few are generally known. I have read in some history that he composed 700,000 couplets of poetry, and in that history many of his verses are cited. The metrical Persian [version of] *Kalíla and Dimna* is one of his works.

[1] Or "powerful" or "precious," for the word گران has both meanings.
[2] I.e. "of thy poems."

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33. *Rafi'u'd-Dín of Lunbán.*

Lunbán is a village in the Iṣfahán district. He [i.e. Rafí'u'd-Dín] has some fine verses. His *Díwán* is well known.

34. *Malik Raḍí'u'd-Dín Bábá of Qazwín.*

He was the governor of Diyár Bakr in the reign of Abaqá Khán [A.H. 663–680, A.D. 1265–1281]. When he was dismissed from Diyár Bakr, and surrendered to Amír Jalálu'd-Dín, the palace eunuch, he wrote these two verses to Khwája Shamsu'd-Dín the *Ṣáḥib-Díwán*:—

شاها ستدی کشورت از همچو منی ' دادی بمُخَنَّثی نه مردی نه زنی '
زین کار چو آفتاب روشن گشتم ' پیش تو چه دف زنی چه شمشیر زنی '

" O King, thou hast taken thy realm from one like me, and hast bestowed it on a hermaphrodite, neither man nor woman.
By this deed it hath been made plain to me that in thine eyes one who wields the sword and one who yields the cymbals are of equal account."

35. *Suzaní.*

His name was Abú Bakr ibnu's-Salmání [1] of Kalásh, one of the dependencies of Samarqand. He was the contemporary of Sulṭán Sanjar the Saljúq [A.H. 511–552, A.D. 1117–1157]. He carried ribaldry to excess [in his verses], amongst which are the following:—

ای سوزنیک ای پسر خواجه کلاش '
با زرق لباساتِ فسون در دوزی '
سالِ تو به پنجاه و یک آمد که یکی روز '
مرکیرِ ترا ننگ نیامد در روزی '

[1] This name is doubtful; the reading ابن اللائی also occurs.

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داماد و خُسْرگـای بُدی پیش بده سال ‘
و امسالِ خُسْرِ خـواجـهٔ داماد سپوزی ‘

But he also has some serious verses which are incomparable. They say that God Almighty forgave him for this verse:—

چار چیز آورده ام یا ربّ که درگنجِ تو نیست ‘
نیستی و حاجت و جُرْم و گـنـاه آورده‌ام ‘

“I bring four things, O Lord, which are not in Thy treasury: I bring nothingness, need, shortcoming, and sin.”

36. *Sa'dí of Shíráz.*

His name was Muṣliḥu'd-Dín b. Musharraf.[1] He is associated with the Atábak Sa'd b. Abú Bakr Salgharí. He died at Shíráz on the 17th of Dhu'l-Ḥijja, A.H. 690 [Dec. 19, A.D. 1291]. He was a mystic, and has written finely both in prose and verse, in both of which he enjoys a wide celebrity. The art of writing odes reached its consummation in him. I give two couplets of his poetry for luck—

غازی ز پَـیِ شهادت در تـگ و پوست ‘
عـاشـق کـه قـتیلِ عـشـق فاضلتر ازوست ‘

فردای قیامت آن بـدیـن کـی مـانـد ‘
کآن کُشتهٔ دشمن است و این کُشتهٔ دوست ‘

“The Ghází [champion of the faith] runs after martyrdom: the lover, who is slain by love, is more excellent than he; How should the former be like the latter on the morrow of the Resurrection, since that one was slain by the foe and this one by the friend?”

[1] Or Mushrif, or Musharrif, or Sharaf.

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37. *Siráji.*[1]

He has some fine verses. I here set down in writing three couplets which I have in mind of a *qaṣída* throughout which he has obliged himself to introduce the names of the four elements in each verse :—

آتشی دارم بدل در زآن دو لعلِ آبدار،
باد تا زلفش پریشان کرد گشتم خاکسار،

خاکِ رہ گِل میشود از آبِ چشمم تا چرا،
آتش اندر من زد و رفت از برِ من بادوار،

گر بر آرم بادِ سرد آتشِ زنم در آسمان،
گر ببارم آبِ گرم از خاک سازم لالہ زار،

"I have a fire in my heart [kindled] by those two luscious [lips like] rubies : since the wind stirred her tresses I am become as dust.

The dust of the road is turned to mud by my tears, [as I wonder] why she set me on fire and then departed from me like the wind.

If I heave a deep sigh, I will set fire to heaven : if I rain down hot tears, I will turn the ground into a garden of anemones."

38. *Siráju'd-Dín Qumrí.*

He excelled in verses celebrating the vices. In this sense he says :—

من مَیْ خورم و هرکه چو من اهل بود، مَی خوردنِ من بنزدِ او سهل بود،
مَیْ خوردنم ایزد بأزل می دانست، گر من نخورم علمِ خدا جهل بود،

"I drink wine, and my wine-drinking will easily be condoned by anyone who is, like myself, a man of sense.

[1] C.[1] reads سکری.

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In eternity past God knew that I should be a wine-bibber: if I did not drink, then God's foreknowledge would be stultified." [1]

39. *Saná'í.*

He was named Abu'l-Majd Majdúd b. Ádam of Ghazna, and lived till the time of King Bahrám Sháh [A.H. 512–547, A.D. 1118–1152]. He has been already mentioned in the section treating of Shaykhs. The *Ḥadíqa* is one of his compositions.

40. *Sa'd-i-Bahá.*

He was the contemporary of Uljáytú Sulṭán [A.H. 703–716, A.D. 1304–1316]. He has some fine verses, amongst them the following:—

حاش لله که مرا مهرِ تو از دل برود ،
یا خود از خاطرم آن شکل و شمایل برود ،
کیست کز جان نشود مایلِ آن دم که بناز ،
قَدَت از غایتِ مستی متمایل برود ،
حسنِ تو شاهِ فلکرا چو نهاد اسپ و رخی ،
مه که باشد که بروی تو مقابل برود ،
از دلم عشقِ تو اندوهِ جهان بر دارد ،
نورِ حق چون برسد ظلمتِ باطل برود ،
دل بخوبان مده ای سعدِ بها کآسان نیست ،
مشکل است آنکه کسیرا بکسی دل برود ،

"God forbid that love for thee should quit my heart, or that that form and those qualities should fade from my memory!

[1] This quatrain is ascribed by Whinfield (No. 195 of his edition, p. 133) to 'Umar Khayyám, as also is the answer to it (No. 144, p. 99), which is here (No. 50, *infra*) attributed to 'Izzu'd-Dín Karají.

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Who is there who does not with his whole soul love that moment when thy stature passes by, swaying [like one] in the extreme of intoxication?

Since thy beauty hath given points[1] *to the King of Heaven, who is the Moon that it should seek to rival thy face?*

Thy love lifts from my heart the grief of the world: 'when the Light of Truth comes, the Darkness of Error departs.'[2]

Give not thy heart to the beautiful, O Sa'd-i-Bahá, for it is not an easy task; it is a hard thing to lose one's heart to anyone."

41. *Shams-i-Sajásí.*

He died at Tabríz in A.H. 602 [A.D. 1205–6], and is buried in the Poets' Corner at Surkháb. He has some fine verses. The *Díwán* of Dhahír of Fáryáb was collected by him.

42. *Sharafu'd-Dín Shufurvah of Isfahán.*[3]

He was the contemporary of Sulṭán Arslán b. Ṭughril the Saljúq [A.H. 556–573, A.D. 1161–1177]. He has some excellent verses, and, particularly in his odes, has originated some fine ideas:—

گر توانی ای صبا بگذر شبی در کوی او
ور دلت خواهد ببَر از من پیامی سوی او

آن زمان کآنجا رسی آهسته[4] باش و دم مزن
تا نشورد خوابِ خوش بر نرگسِ جادوی او

حلقهٔ زلفش مَجِنّبَان جز بانگشتِ ادب
هان وهان تُرکی مکن با طُرّهٔ هندوی او

[1] Literally, "*hath given a horse* (knight) *and a rook* (castle)." The metaphor applies to the game of chess. Cf. *Bústán*, ed. Graf, p. 145, l. 70: "*A beggar [so wily] that he could put a saddle on a male lion, or give a knight and a queen to Abú Zayd.*" (Abú Zayd is the Persian Zukertort.)

[2] A paraphrase of Qur'án xvii, 83.

[3] See Rieu's *Persian Suppl.*, pp. 161–2.

[4] C.[1] reads باهوش for آهسته.

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نرم نرم آن بُرْقَعِ رنگین بر انداز از رُخش ‘
ور گمانی بد نداری بوسه زن بر روی او ‘
نی غلط گفتم من این طاقت ندارم زینهار ‘
گر رسولِ خاصِ مائی نیز منگر سوی او ‘
چون دلم بینی در آنجا گو حرامت باد وصل ‘
من چنین محروم و تو پیوسته هم زانوی او ‘

"If thou can'st, O Zephyr, pass one night by her abode, and, if thy heart be willing, bear to her a message from me.

When thou arrivest there, go quietly and breathe not, that the sweet sleep be not troubled in her bewitching narcissus[-like eyes].

Do not stir the curls of her tresses save with the finger of courtesy; take care, take care that thou play not the Turk with her Hindú locks!

Very gently throw aside that coloured veil from her face, and, if thou hast no evil thought, imprint a kiss upon her cheek.

Nay! I spoke wrongly; beware, for so much I cannot endure: even though thou art our special envoy, yet do not thou even glance towards her!

When thou seest my heart there, say, 'May union be forbidden thee! [For while] I am thus parted, thou art her constant companion.'"

43. *Shamsu'd-Dín-i-Ṭabasí.*[1]

There were two [poets of this name]. One has some fine verses, and his *Díwán* is well known. The other is still alive, and has produced some incomparable verse and prose. This humble writer enjoys his friendship, and has repeatedly been honoured with communications from him both in verse and prose.

[1] C.[2] omits this life.

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44. *Shamsu'd-Dín of Káshán.*

He died within the last two years. The *Tárikh-i-Ghazání* ("History of Gházán Khán") was versified by him; but he has done the fullest justice to his poetical talents in a *qaṣída*, embellished with most of the poetical artifices, which he composed in honour of Khwája Bahá'u'd-Dín, the *Ṣáḥib-Díwán*, of Juwayn.

45. *Dhahíru'd-Dín-Fáryáb.*

His name was Ṭáhir b. Muḥammad. He died at Tabríz in [the month of] Rabí' I, A.H. 598 [Dec., A.D. 1201], and is buried in the Poets' Corner at Surkháb. He has some delicate verses. This is a verse which he composed in Arabic to indicate the distinction between the letters *dál* (د) and *dhál* (ذ) in the Persian language:—

اعـرف الفرق بين دال و ذال ' وهى اصل[1] فى الفارسى معظم '
كـلّ مـا قـبـل سكون بـلا واو ' فـدال فـمـا سـواه معجـم '

"*Know the difference between* dál *and* dhál, *for this is an essential principle in Persian;*
Wherever it comes before a quiescent letter, except wáw, *it is* dál; *but otherwise dotted* [dhál]."

46. *'Iráqí.*

His name was Fakhru'd-Dín Ibráhím b. Buzurjmihr b. 'Abdu'l-Ghaffár al-Jawálíqí, of the village of Maḥáll in the A'lam district of Hamadán. He died in A.H. 686 [A.D. 1287], in the *Jabalu'ṣ-Ṣáliḥín* ("Mountain of the Just"), in Syria. He has composed some philosophical verses. His *Díwán* is well known.

47. *'Unṣurí.*

He was Prince of Poets[2] (Poet-laureate) at the Court of Sulṭán Maḥmúd-i-Sabuktagín [A.H. 388–421, A.D. 998–1030].

[1] C.[1] has اسم for اصل.
[2] C.[1] امير الشعرا; C.[2] ملك الشعراء.

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When Firdawsí fled from Ṭús and came to Ghazna,[1] 'Unṣurí, Farrukhí, and 'Asjadí had gone for an excursion into the country, and were sitting by the side of a stream. When they saw Firdawsí approaching them from afar off, each one composed a hemistich such that there was [as they supposed] no fourth rhyme [to them], and demanded that Firdawsí should supply the fourth [hemistich], so that, when he should be unable to give it, he might cease to trouble them.

'Unṣurí said:— ' چون روی تو خورشید نباشد روشن
"The sun is not so bright as thy face"—

Farrukhí said:— ' هم رنگِ رخت گل نبود در گلشن
"No rose in the garden can compare in colour with thy cheek"—

'Asjadí said:— ' مژگانت گذر همی کند از جوشن
"Thine eyelashes pierce through the breastplate"—

Firdawsí said:— ' مانندِ سنان گیو در جنگ پشن
"Like Giv's spear in combat with Pushan."

This anecdote is well known, and how, in consequence of this, they strove to prevent Firdawsí from obtaining access to the Court, until fortune favoured him, so that he obtained admission to the King's presence, and the business of turning the *Sháhnáma* into verse was entrusted to him. The following are some of 'Unṣurí's verses:—

ای دریغا کزین منوّر جای ' زیرِ خاکِ[2] مغاک باید شد '
پاک نا کرده تن ز گردِ گناه ' پیشِ یزدانِ پاک باید شد '
با چنین خاطری چو آتش و آب ' باد پیمود و خاک باید شد '

"Oh alas! that from this bright place we must go beneath the hollow ground;

[1] For بغزین C.[2] has بقزوین.
[2] C.[1] has بار for خاک.

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That, with bodies uncleansed from the dust of sin, we must go before the Pure God!
[That] with such a mind [flashing] like fire and [mobile] as water, one must weigh the wind and become dust."

48. *'Asjadí.*[1]

[1] None of the MSS. contain any notice of this poet, but some of them (e.g. C.[1]), by omitting the next title, make it appear that what is said of Fakhru'd-Dín applies to 'Asjadí.

(*To be continued.*)

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JOURNAL

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THE ROYAL ASIATIC SOCIETY.

ART. I.—*Biographies of Persian Poets contained in Ch. V, § 6, of the Tárikh-i-Guzida, or "Select History," of Ḥamdu'lláh Mustawfí of Qazwín.* Translated by EDWARD G. BROWNE, M.A., M.R.A.S.

(*Continued from p.* 762, *October Number*, 1900.)

49. *Fakhru'd-Dín Fatḥu'lláh.*[1]

[Fakhru'd-Dín Fatḥu'lláh], the brother of the author of this work (may his life be long!), has composed some fine odes. The following is written in imitation of Awḥadí:—

صد گره باز بران زلفِ معنبر زده بود ،
عالمی را چو سرِ زلف بهم بر زده بود ،
در چمن گشته چمان ساغری از باده بدست ،
پای کوبان شده گوئی دو سه ساغر زده بود ،
عارض از آتشِ مَیْ در خوی گوئی که نسیم ،
قطرهٔ شب نم بر برگِ گلِ تر زده بود ،
گوئی از غالیه بر برگِ سمن ساخته بود ،
نقطهٔ بر روی از آن خالِ معنبر زده بود ،
عرصهٔ باغ ز انواعِ ریاحین خودرا ،
از برای قدمش بر زر و زیور زده بود ،

[1] By an oversight this notice is repeated almost verbatim a little further on (No. 65), in the place where it occurs in C.[1]

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دستِ فرّاشِ صبا موکبِ میمونش‌را ،
سایبان و تُتُق از سرو و صنوبر زده بود ،
در عرق یاسمن و سوسن و نسرین که نسیم ،
رهگذارش بعرقهای معنبر زده بود ،
گلشن از بهرِ نثارِ قدم و ما حضری ،
برگها ساخته از هر طرف و زر زده بود ،
مدّتی بود که از شوقش گوئی نرگس ،
حلقهٔ بود همه دیده که بر در زده بود ،
همچو عودم ز غمش دود بسر برمی شد ،
کآتشم در دل و در دیده چه مجمر زده بود ،
مردمِ دیده بخون دست ز جان پاک بشست ،
بسکه بیچاره درو پرچه کبوتر زده بود ،
برگذشت از من و در من نظری نیز نکرد ،
در نظر نآمدش آن صید که لاغر زده بود ،
غمزه‌اش قصدِ دلِ خلقِ خدا کرد و فتح ،
بهرِ دل خودرا برِ ناوکِ خنجر زده بود ،

" *Once again he had tangled those fragrant locks in a hundred knots, and had cast into confusion a whole world like the tips of his tresses.*

He had gone proudly forth into the meadow, with a cup of wine in his hand, beating time with his feet, so that thou would'st say he had dashed off two or three goblets.

His cheek perspiring with the wine-flame, thou would'st say that the breeze had dashed a dew-drop on a tender rose-leaf.

Thou would'st say that he had wrought with perfumed unguent on the jessamine-leaf,[1] *and had imprinted a dot on the face with that fragrant mole.*

[1] Metaphor for the cheek.

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The garden-plot had filled itself with all sorts of sweet herbs, as though to welcome his footsteps with gold and ornaments.

The hands of the carpet-spreading Zephyr had erected pavilions and screens of cypress and pine for his auspicious cavalcade.

The jessamine, the lily, and the eglantine were steeped in perspiration, for the breeze had watered his path with fragrant essences.

The rose-garden, for an offering to cast at his feet and an entertainment, had produced leaves on every side and had turned them into gold.

For long the jonquils (for eager craving, thou would'st say, for him) had formed rings filled with eyes fixed on the door.

For love of him my head was wreathed in smoke, like aloe-wood, because he had hurled fire into my heart and eyes, as though into a censer.

In blood the pupil of my eye washed its hands clean of life: so much had the luckless pigeon fluttered therein.[1]

He passed me by, and did not even look at me: that quarry which was in such poor condition did not even arrest his gaze.

His glances attempted the lives of God's creatures, and victory for the heart's sake cast itself on the point of his dagger."

50. *'Izzu'd-Dín Karají.*

He was from Qazwín, of the tribe of Karajís.[2] He has some fine verses. He speaks as follows in reply to Siráju'd-Dín Qumrí[3]:—

گفتیَ که گنه بنزدِ من سهل بود ' این نکته نگوید آنکه او اهل بود '
علمِ ازلی علّتِ عصیان کردن ' نزدِ عقلا ز غایتِ جهل بود '

[1] I do not understand this line, but I presume that "the pigeon" is a metaphor for the eyelid or some other part or appanage of the eye.

[2] Concerning this family, see B. de Meynard's *Description historique de la ville de Kazvin* (*Journal Asiatique* for 1857), p. 35 of the *tirage-à-part*.

[3] See pp. 756–757 *supra*.

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" Thou did'st say, 'In my eyes sin is of little account' : one who is worthy will not speak thus.
To make Eternal Foreknowledge a cause of sin can, in the opinion of the wise, only be from extreme ignorance."

51. *'Izzu'd-Dín Hamadání.*

He has some fine Pahlaví [i.e. dialect] verses, amongst them the following[1] :—

Dialect-verses : 1st couplet.

(C.[2]) از دد ارم جه مهری پنهان رباز' یه نرایه جمالکی ده کهان راز'
(P.[1]) ازو دارم بـد مهری ننهان رار' به برانه جمالکی ده کهان راز'
(P.[2]) از ته دارم جه مهری بکهان راز' ده ترانه حماکی و بکهان راز'

2nd couplet.[2]

(C.[2]) نه هر ایوه هرارم دشمنه چشم' کر بوید نکون او رعفران زار'

3rd couplet.[2]

(C.[2]) لوند و حم بمسمار صد آئیـن' هرکم اج سینه . . . نلوان رار'

4th couplet.

(C.[2]) حکوم کونه رسوا بکردگار' جه چشم چشمه واج ادواجه ان رار'
(P.[1]) جکویم کونه رسوا نکردکار' جو حسمم حسمه واج ادواج ان راز'
(P.[2]) جه کونم کونه رسوا بکره نکار' حه حشمم جشمه واج ادواجه ان راز'

5th couplet.

(C.[2]) باده بندایه ار دامن بزایه ' سرلشی ازکنه او دو شوان راز'
(P.[1]) باد بندانه ار دامن برانه[3] ' سرزبش ار کنه اود سـوان رار'
(P.[2]) باده بند آیه ار دامن برانه ' سر بشی ار کنه او دو شوان راز'

[1] C.[2] omits all this, including the heading, but gives the verses; while L.[1] gives only the heading and part of the next line, and L.[2] omits the whole article.
[2] Omitted by P.[1] and P.[2]
[3] Baron Rosen adds a note: "? برانه."

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52. *'Aṭṭár.*

His name was Farídu'd-Dín of Níshápúr. He has some most spirit-stirring verses. The *Ḥadíqa*[1] [*sic*] and the *Tadhkiratu'l-Awliyá* ("Memoirs of the Saints") are amongst his works.

53. *'Abdu'l-Wási'.*

He was the contemporary of Sulṭán Sanjar the Saljúq [A.H. 511–552, A.D. 1117–1157]. They say that at first he was a husbandman. The king saw him in a cotton-field, singing:—

اشترِ دراز گردنا ' دانم چه خواهی کردنا '
گردن دراز کردهٔ ' پنبه مخواهی خوردنا '

"*O long-necked camel! I know what thou wouldst do!*
Thou stretchest forth thy neck, [but] thou shalt not eat my cotton."[2]

The King perceived in him the signs of a graceful fancy, attached him to his retinue, and educated him, until he reached such a degree that until the present time none hath equalled him in song.

54. *'Imádu'l-Dín Faḍlawayh.*

He was the contemporary of Abaqá Khán [A.H. 663–680, A.D. 1265–1281], and was in the service of Shamsu'd-Dín the *Ṣáḥib-Díwán*. The *Ṣáḥib-Díwán* said to him in jest: "*Ay kún-i-zanat furákh!*" 'Imádu'd-Dín the Lur said *à propos* of this:—

هر چند سخنهای چو دُر میگوئی ' هُش دار که با عمادِ لُر میگوئی '
عیبِ تو ازین است که اندر شطرنج ' ای کُونِ زنت فُراخ پُر میگوئی '

[1] So both the Cambridge MSS. Saná'í was, of course, the actual author.
[2] Cf. Ouseley's *Notices of the Persian Poets*, p. 108. Dawlatsháh (p. 74, l. 20 et seqq.) discredits the story.

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"Although thou utterest words [precious] as pearls, be careful!
for thou talkest with 'Imád the Lur:
Thy fault is this, that at chess thou sayest too often: '. . .
. . !'"[1]

55. *'Uthmán Máki of Qazwín.*

He was the panegyrist of my cousin Khwája Fakhru'd-Dín Mustawfí.[2] He has composed innumerable verses in a most fluent style. Because his cousin Mawláná Sa'íd Qáḍí Raḍi'u'd-Dín (may his tomb be pleasant!) had done him injustice, he composed a satire on him, entitled the *Raḍi-náma*, containing some 5,000 couplets. He amassed such riches by his poetic skill that he received in largesses 30,000 or 40,000 *dínárs*, all of which he frittered away. One of the odes composed by him is here set down:—

صبحدمی که از رخت بر فگنی کلاله را
چشم ورُخت خجل کند نرگسِ مست و لاله را
گر ز خیال چهرهٔ ات عکس فتد بجام می
مستیٔ چشمِ مستِ تو مست کند پیاله را
حور ندیدهٔ ببین[3] صورت خود در آینه
خرمنِ مشک بایدت باز کشا کلاله را
حور ز خوان وصل تو چاشنئی اگر چشد
تحفه بقدسیان برد از لب تو نواله را
مهر و وفا گذاشتی تخم جفا بکاشتی
هیچ نگه نداشتی[4] عاشق چند ساله را

[1] The point of these verses (which are celebrated) lies in this, that the abusive words may either be taken as applying to the poet's patron, or as being the object of "*pur mí-gú'í*," which also means "thou talkest too much."

[2] Concerning this family, see B. de Meynard's *Description de la ville de Kazvin* (Paris, 1858), p. 36.

[3] C.[1] has بوبین.

[4] C.[2] reads نگوید آشتی.

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گفتهٔ بُدی که لعلِ من کامِ دلت روا کند
وصلِ تو نقد بایدم من چه کنم حوالهرا
هست نظام آنِ تو بندهٔ تو بجانِ تو
قاضیِ عاشقانِ تو کردهٔ سجل قبالهرا

"At morning, when thou castest aside the tresses from thy cheek, thine eyes and cheek put to shame the drunken narcissus and the anemone.

If a reflection should fall in the wine-cup from the image of thy face, the drunkenness of thy drunken eyes would intoxicate the goblet.

If thou hast not seen the houris, behold thine own image in the mirror; if thou wantest a store of musk, unloose thy plaited locks.

If a houri should taste a taste from the Banquet of thy Love, she would bear a morsel from thy lips as a gift to the angels.

Thou hast abandoned love and constancy; thou hast sowed the seed of harshness; thou hast not regarded thy lover of many years.

Thou didst say, 'My ruby[-lip] will fulfil the craving of thy heart': I want to meet thee now; what use have I for promises?

By thy life, Nidhám is thine, thy very slave! The Qádí of thy lovers hath sealed the acceptance!"

56. *Malik 'Imádu'd-Dín Isma'íl al-Bukhárí.*

He has some fine verses, and his poetry excels that of his father, Malik Radí'u'd-Dín Bábá. He died at Sultániyya at the beginning of the reign of Sultán Abú Sa'íd Bahádur Khán [A.H. 716–736, A.D. 1316–1335].

57. *Firdawsí.*

His name was Abu'l-Qásim al-Ḥasan b. 'Alí of Ṭús. He

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has some fine verses besides the *Sháhnáma*, though they are but little known; amongst them the following[1]:—

شبی در برت گر بر آسودمی ' سر از فخر بر آسمان سودمی '
قلم در کف تیر بشکستمی ' کلاه از سر مهر بربودمی '
بقدر از نُهُم چرخ بگذشتمی ' به پی فرق کیوان بفرسودمی '
جمالِ توگر زانکه من دارمی ' بجای توگر زآنکه من بودمی '
به بیچارگان رحمت آوردمی ' بدر ماندگان بر ببخشودمی '

"*If I might rest for one night on thy bosom, in pride I would touch heaven with my head;*
I would break the pen in the hand of Mercury: I would snatch the crown from the head of the Sun;
In honour I would rise above the ninth heaven: with my foot I would trample on Saturn's forehead;
If I possessed thy beauty, if I were in thy place,
I would show pity to the unfortunate, I would be merciful to the distressed."

His death took place in the year A.H. 416 [= A.D. 1025–1026], at Ṭús, in the reign of the Caliph al-Qádir [A.H. 381–422, A.D. 991–1031].

58. *Farrukhí.*[2]

59. *Falakí of Shírwán.*

He was the panegyrist of Manúchihr, King of Shírwán. He has some fine verses.

60. *Fakhru'd-Dín of Gurgán.*

He was the contemporary of Sulṭán Ṭughril Bey the Saljúq [A.H. 429–455, A.D. 1037–1063]. He has composed

[1] See Dr. H. Ethé's excellent papers on *Firdúsí als Lyriker* in the *Münchener Sitzungsberichte* for 1872 (pp. 275–304) and 1873 (pp. 623–653). This poem will be found at pp. 296–297.

[2] The mere title, without any biographical particulars, is all that I have been able to find in any of the MSS. which I have consulted.

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some fine poetry. The book of *Wis* and *Rámin*[1] is one of his works.

61. *Fakhrí of Iṣfahán.*

He was the contemporary of Gházán Khán [A.H. 694–703, A.D. 1295–1304]. He has some fine verses.

62. *Fákhta of Káshán.*

He was named Zaynu'd-Dín 'Alí. His verse is fluent. He was the panegyrist of the nobles of Qazwín. The book [entitled] *Naṣá'iḥu'l-awlád* ("Counsels to Children"), in praise of my late lamented brother Amínu'd-Dín Naṣru'lláh, is one of his compositions.

63. *Quṭbu'd-Dín 'Atíqi of Tabríz.*

He was the father of Jalálu'd-Dín 'Atíqí. He has some fine verses, amongst them the following:—

من ازین بارکه رخ سوی سفر میدارم ،
از دل و دیدهٔ خود خونِ جگر می بارم ،

جز خدا هیچ کسی نیست که داند حالم ،
همدمی نیست که باشد نفسی غمخوارم ،

اندرین قافله کس نیست ز من سوخته‌تر ،
بیمِ آنست که جان‌را بقضا بسپارم ،

کاروان میگذرد بر من و من بر سرِ راه ،
جان ضعیف از غمِ هجران و بتن بیمارم ،

باز می أفتم ازین قافله هر ساعت باز ،
روی در مسکنِ آن سَرْوِ روان می آرم ،

حیوان روز کشد بار و بیاساید شب ،
منِ دلخسته همه روز و شب اندر بارم ،

[1] Published in the Bibliotheca Indica series, Calcutta, A.D. 1865.

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قطب‌را ایـن سخن از سـوزِ جگر مـی آیـد ،
بـیـمِ آنست کـه آتش جهد از گـفـتـارم ،

"*I, by reason of this burden, that I have my face set toward a journey, rain down my very heart's blood from my heart and eyes.*

Save God, there is none that knoweth my state: there is no companion who will sympathize with me for a moment.

In this caravan there is none more consumed [with grief] than me: there is a fear of this, that I may surrender up my soul to Destiny.

The caravan passes by me, while I stand at the beginning of the road: my soul is sick with the grief of separation, and I am ailing in body.

Every moment I fall back from this caravan: again and again I turn my face towards the abode of that swaying cypress.

The beast bears burdens by day and rests by night: I, sick at heart, bear my burden both by night and by day.

These words come from the burning heart of Quṭb: there is a fear of this, that fire may spring from my speech."

64. *Qannádi.*

He has some fine verses.

65. *Fakhru'd-Dín.*

Fakhru'd-Dín Fatḥu'lláh, my brother (may he live long!), has some pretty odes. In imitation of Awḥadí[1] he sings as follows:—

صـد گـره بـاز بـرآن زلـفِ مـعـنبر زده بود[2] ،
عـالمی‌را چـو سـرِ زلـف بهم بـر زده بود ،

[1] For the original of this parody, see pp. 736–737 *supra*. Some of the verses, however, as will be noticed, occur in both, though occasionally with slight variations. The substance of this notice has been already given at pp. 762–764 *supra* (No. 49).

[2] In C.[2] the refrain is throughout زده بود for زده بود.

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در چمن گشته چمان ساغری از باده بدست ‘
متمایل[1] شده گوئی دو سه ساغر زده بود ‘

عارض از صورت می در خوی و گوئی که[2] نسیم ‘
قطرهٔ شبنم بر برگِ گلِ تر زده بود ‘

نونی از غالیه بر برگِ سمن ساخته بود ‘
نقطهٔ بر روی از آن خالِ معنبر زده بود ‘

عرصهٔ باغ بانواعِ[3] ریاحین خودرا ‘
از برای قدمش بر زر و زیور زده بود ‘

دستِ فرّاشِ صبا موکبِ میمونش‌را ‘
سایه بان و تُنُق از سرو صنوبر زده بود ‘

در عرق یاسمن[4] و سوسن و نرگس[5] که نسیم ‘
ره گذارش بعرقهای معطّر زده بود ‘

گلشن از بهر نثار قدمش ما حضری ‘
برگها ساخته از هر طرف و زر زده بود ‘

مدّتی بود که از شوقِ[6] تو گوئی نرگس ‘
حلقهٔ بود همه دیده که بر در[7] زده بود ‘

همچو عودم ز غمت[8] دود بسر بر می شد ‘
کآتشم در دل و در دیده چو مجمر زده بود ‘

مردمِ دیده بخون دست ز جان پاک بشست ‘
بسکه بیچاره درو پَر چو کبوتر زده بود ‘

[1] C.[2] متأمّل.
[2] C.[2] om. [که].
[3] C.[1] ز انواع.
[4] C.[2] با سمن.
[5] C.[2] reads سسمی for و نرگس.
[6] C.[1] شوقش.
[7] C.[1] has زر for در.
[8] C.[1] غمش.

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بـرگـذشت از مـن و در مـن نظری نیز نکرد ،
در نظر نآمدت این[1] صید که لاغر زده بود ،
غمزهات[2] قصدِ دلِ خـلـقِ خـدا کـرد و فـتح ،
دلِ دیـوانه بـرآن نـاوکِ خـنجر زده بود ،

"*Again she hath tied a hundred knots on those tresses fragrant as ambergris; she hath cast into confusion a whole world like the tips of her tresses.*

She is gone walking in the garden with a goblet of wine in her hand, gently swaying [*so that*] *one would say she had dashed off two or three goblets.*

Her cheek, informed with wine, is suffused with perspiration; one would say that the breeze had dashed a drop of dew on a fresh rose-leaf,

Had inscribed a nún (ن)[3] *with* ghâliya[4] *on a jessamine-leaf, had dotted the face with that fragrant mole.*

The garden-ground hath bedecked itself with all sorts of sweet herbs, as though with gold and ornaments to cast at her feet.

The hands of the carpet-spreading Zephyr have raised a canopy and curtain of cypress and fir for her auspicious advent.

The jessamine, lily, and narcissus are bathed in perspiration, because the breeze hath sprinkled the road of her approach with fragrant essences.

To cast before her feet the Rose-garden hath hurriedly made leaves (or *provision*),[5] *and turned them into gold on every side.*

It is long since the jonquils, in longing for thee, as thou may'st suppose, have formed a circle set with eyes, all fixed on the door.

[1] C.[1] نایدش آن .
[2] C.[1] غمزه اش .
[3] This letter, from its shape, is often compared to the eyebrow.
[4] A kind of fragrant cosmetic, compounded, I think, with musk.
[5] The word *barg* has the double meaning of "leaf" and "provision."

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Through desire of thee smoke ascends from my head, as from aloe-wood, since, like censers, she hath filled with fire my heart and eyes.

In blood the pupils of my eyes have washed clean their hands of life, so often, like pigeons, have they involuntarily dashed themselves upon her.

She passed by me, and did not even look upon me; this quarry of hers did not even arrest her glance, so lean she found it.

Her glance conspired against and took captive the hearts of God's people; on the points of those darts hath she impaled the distracted heart [*of her admirer*]."

66. *Qaṭrán.*[1]

67. *Kamálu'd-Dín Isma'íl of Iṣfahán.*

He has some pretty verses, and has originated some charming fancies. He has also composed sundry scholarly treatises, amongst them a *Treatise on the Bow*. He was killed in Iṣfahán during the Monghol invasion, and, as he was dying, wrote these two quatrains on the wall with his blood:—

دل خون شد و شرطِ جانگدازی اینست ،
در مذهبِ او کمینه بازی اینست ،
با این همه هیچ نمی یارم گفت ،
شاید که مگر بنده نوازی اینست ،

"*The heart is choked with blood, and this is the condition of a melting soul;*
In His Cult this is the least diversion:
Notwithstanding this, I dare not say aught;
It may be, perhaps, that such is the reward for faithful service."

[1] C.[2] omits this title, and no particulars are given in any of the MSS. Qaṭrán was a native of Tabríz, where he was seen by Náṣir-i-Khusraw (*Safar-náma*, ed. Schefer, p. ٦) in A.H. 438 (A.D. 1046).

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دل کوست که تا بر وطنِ خود گرید، بر حالِ خود و واقعهٔ بد گرید،
دی بر سرِ مردهٔ دو صد شیوَن بُد، امروز یکی نیست که بر صد گرید،

"Where is the heart, that it may weep over its native land?
May weep over its own state and an evil chance?
Yesterday there were two hundred lamentations over one who had died:
To-day there is not one to weep over a hundred!"

68. *Káfí-i-Karají.*[1]

His name was Abu'l-Faraj Aḥmad b. Muḥammad. He was the panegyrist of Majdu'd-Dín 'Imádu'd-Dawla of Hamadán, and died at the beginning of the Monghol invasion. He has some fine verses in the Karají dialect, two or three couplets of which are here set down.

Dialect-verses. I. *First couplet.*

(C.[1]) مکرو دی کانه کرته و دی اجانان همسا،
نه رنگشان مقدونه بو نه سنگشان مندونه سا،
(P.[1]) مکرو دی کانه و دی احانان همسا،
نه ربکسا هند و ز بونه سکسان هند وسا[2]،
(P.[2]) مکرو دی کان و دی اجانان همسا،
نه ربکشان ماند نه بو نه شنکسان ماند نه سا،

I. *Second couplet.*

(C.[1]) زمانه کورو کاو سک و ودشان شه بسر،
جزای نیکی و ودی بدبر روشان برسا،
(P.[1]) زمانه کورکاوسک و وسان سربن،
جوا بک و ودی بدبرن بروسانرسا،

[1] See n. 2 at the foot of p. 764 *supra*.
[2] Baron Rosen notes: "Uncertain; might also be read مدوسا or سروسا."

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(P.²) زمانه کور و کاو سگ فروشان شریں ،
حرامسگ و ودی ندبرند بزورشان بر سا ،

II. *First couplet.*[1]

(C.¹) جه نه که ولفی که کوه هزار دینار سره ،
جه آن کلاهی که کوه منی صری مرته کوا ،
(P.¹) جه هرجه واجی که کرد هزار دینار سره ،
جه آن کلاهی که کوه سی هری وبه کواسا ،
(P.²) جه نه که واجی که کره هرار دینار سره ،
جه حان کلاهی که کوه منی هری مرته کوا ،

II. *Second couplet.*

(C.¹) بلس ان روبه بلس که کلو دی بد سی ،
کرش کوا کرد بلیس کردی تنیا ،
(P.¹) بلبس ان روبه بلبس که کلودی بدبی[2] ،
کوس کرا کرا بلس کردی بمسا[3] ،
(P.²) بلس آن روبه بلس که کلودی بدهی ،
کرش کراکر و بلیس کردی تمسا ،

II. *Third couplet.*

(C.¹) اتون که اج هر کدهٔ بلیس امروز وره صد بر ،
که هاورند و لوده بلیس واش لفقا ،
(P.²) انون اج هر کدهٔ بلیس اهرون وره صد ،
که هادرند می بوره بلس وابس نمعا ،

[1] Baron Rosen notes that in P.¹ the two pieces are joined together, as though forming one poem. In C.¹, however, they are separated by the word ایضاً.

[2] Baron Rosen notes: "I had read ندبی, but M. Zhukovski thinks that it is rather بدبی that should be read."

[3] P.¹ omits the remaining verses.

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II. *Fourth couplet.*

(C.[1]) دلیس نان دل بینا کرش مسلم نکرند ،
بتاش ریش و کلک ویتونه سومله کلا ،

(P.[2]) دلیس نان دل بساکر بس مسلم نکردند ،
تاش ریش و کلک ننونه شوبله کلا ،

69. *Kamálu'd-Dín Zanjání.*[1]

He was the panegyrist of Khwája Ṣadru'd-Dín Aḥmad-i-Khálidí, the *Ṣáḥib-Díwán*. He has some fine verses.

70. *Kargas.*

His name was Najmu'd-Dín. He was the contemporary of . . . . . , and the panegyrist of . . . . . was also his panegyrist; but he held Kargas in the highest honour, because he excelled both as a companion and as a poet. Concerning Kargas [his rival] said:—

آن شنیدستی که نمرود از مقامِ افتخار ،
مدتی می سود برگردون کلاهِ سَرْوَری ،

بادِ کبر و سلطنت گوشِ دلش‌را می نماند ،
گر[2] خلیل اللّه شنیدی معجز پیغامبری ،

لا جرم دارای گیتی پشّهٔ‌را نصب کرد ،
تا کند با او یکی ساعت[3] مصاف و داوری ،

پشه چون بی اعتضادِ نیزه و عَوْنِ سپر ،
یافت از تأییدِ حق در کُشتنِ او قادری ،

قابضِ ارواح‌را فرمان رسید از کردگار ،
کای همای جان ستانِ ذروهٔ نیلوفری ،

[1] C.[1] reads لنجانی.
[2] ? کر.
[3] C.[1] reads: . . . تا کند هرلحظه با او .

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خیز تـا جـانِ هَـوَس پـروردهٔ را خـاکسار ‘
از پَـیِ آرایـشِ دوزخ سوی مالـک بری ‘
این بدانی کین بنمرود از چه معنی میرسید ‘
با تو گویم گـر مرا از اهلِ تهمت نشمری ‘
ایـزدش هـر لحظه مـی فرمود تعذیبی دگر ‘
تـا چـرا آورد بیرون رَشّـمِ کرگس پروری ‘

"Thou hast heard this, how Nimrod in his pride touched for a while the heavens with his crown of lordship.

The inflation of pride and empire left his heart no ear to hear the prophetic miracle wrought by 'the Friend of God' (Abraham).

Therefore inevitably the Lord of the Universe appointed a gnat to do battle and contend with him for a while.

When the gnat, without aid of spear or help of shield, found, by God's aid, power to slay him,

An order came from the Creator to the Snatcher of souls, saying, 'O soul-seizing Phoenix of the lotus-vaulted Zenith,

'Arise to bear unto the Lord the soul of one hampered in desire, as ashes for the furnishing of Hell!'

Know for what reason this befell Nimrod: I will tell thee, if thou wilt not hold me culpable:

God decreed against him every moment a fresh torment because he had instituted the custom of pampering the Vultures (Kargas)."

71. *Kútwál.*

His name was Maḥmúd the son of . . . . , of Khurásán. He is still alive, and has some fine verses.

72. *Mu'izzí.*

He was the panegyrist of Sulṭán Sanjar the Saljúq, and attached to him, and was the Poet-laureate of that period.

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He has some fine verses. While Sulṭán Sanjar was playing polo, the royal horse stumbled. Mu'izzí said :—

شاها ادبی کن فَرَسِ بد خورا ' کو چشم رسانید روی نیکورا '
گر گوی خطا کرد بچوگانش زن ' وراسپ گنه کرد بمن بخش اورا '

" O King ! punish the vicious horse, for it hath cast the evil eye on the comely face.
If the ball errs, strike it with the polo-stick, and if the horse is vicious, give it to me ! "

The King gave the horse to Mu'izzí, who mounted it, saying :—

رفتم براسپ تا بجرمش بکشم ' گفتا که نخست بشنو این عذرِ خوشم '
نه گاوِ زمینم که جهان برگیرم ' نی چرخِ چهارم که خورشید گشم '

" I mounted the horse to kill it for its fault : it said, 'First hearken to this my fair excuse :
I am not the Earth-Cow that I should bear the world, nor am I the Fourth Heaven that I should carry the Sun ! ' "

73. *Mubárak-sháh of Ghúr.*

He was the panegyrist of Sulṭán Ghiyáthu'd Dín Ghúrí. A versified *Introduction to Astronomy* is one of his compositions.

74. *Mujíru'd-Dín Baylaqání.*

He has some fine verses, and in particular has given utterance to some incomparable word-plays.

75. *Majdu'd-Dín Hamgar.*

He was a native of Yazd, and one of the associates of Khwája Bahá'u'd-Dín of Juwayn, the *Ṣáḥib-Díwán*. Amongst the amusing anecdotes related of him it is said that he had an aged wife, whom he had left behind in Yazd, but who came after him to Iṣfahán. A pupil of his said to

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him, "Good news, for your lady has alighted in the house!" Hamgar said, "Good news would rather be in this, that the house had alighted on her!" This speech was reported to the lady. When she saw her husband, she reproached him, saying:—

خواجه پیش از من و تو لیل و نهاری بودست

"Sir, night and day existed ere I and thou were!"

Hamgar said: "Before me, yes; but God forbid that day and night should have existed before thee!"

The people of Káshán sent him these verses concerning the poetry of Anwarí and Dhahír:—

ای آن زمین وقار که بر آسمانِ فضل
ماهِ خجسته منظر و خورشیدِ انوری
جمعی ز ناقدانِ سخن گفتهٔ ظهیر
ترجیح می نهند بر اشعارِ انوری
جمعی دگر برین سخن انکار میکنند
فی الجمله در محلِ نزاع اند و داوری
رجحانِ یک طرف تو بدیشان نما که هست
زیرِ نگینِ طبعِ تو مُلکِ سخنوری

"O thou who art weighty as the earth, who in the heaven of learning art the moon of auspicious countenance and the most luminous sun!

One party of critics prefer the utterances of Dhahír to the verses of Anwarí,

While another party deny this statement: in short, they are in a state of strife and contention.

Do thou indicate to them a preference for one side; for the Realm of Eloquence is under the signet-ring of thy genius!"

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Hamgar answered as follows:—

جمعی ز اهلِ خطّهٔ کاشان که برده اند ،
در بابِ[1] فضل و دانش گوی سخنوری ،
کردند بحث در سخنِ مُنشیانِ نظم ،
تا خود که شُفت به دُرَرِ درّیٔ دری ،
در انوری مناظره شان رفت و در ظهیر ،
تا مر کراست پایهٔ برتر ز شاعری ،
از آبِ فاریاب یکی عرضه داد[2] درّ ،
وز خاکِ خاوران دگری زرِّ جعفری ،
ترجیح می نهاد یکی مِهْر بر قمر ،
تفضیل می نمود یکی حور بر پری ،
انصاف چون نیافت گروه از دگر گروه ،
من[3] بنده را گزید نظرشان بداوری ،
محضر نوشته شد چو بمن داعی آمدست ،
استفتاً از دو زُمَرَه[4] سرِ نیکْ محضری ،
در کانِ طبعِ آن دو بگشتم کران کران ،
در قعرِ بحرِ این چو نمودم شناوری ،
شعرِ یکی بر آمده چون درّ شاهوار ،
نظمِ دگر بر آمده چون زرِّ جعفری ،
شعرِ ظهیر اگرچه بر آمد ز جنسِ نظم ،
با طرزِ انوری نَزَنَد لاف هم سری ،

[1] C.[2] reads ز ارباب .
[2] C.[1] reads عرضه دار .
[3] Perhaps we should read مر .
[4] MSS. زر , which neither scans, nor, so far as I can see, makes sense. The emendation is conjectural.

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بر اوجِ مشتری نرسد نیز نظمِ او ،
خاصه گهِ ثنا گوئی و مدح گستری ،
طبعِ رطب اگرچه لذیذست وخوش مذاق ،
کی به بُوَد بخاصیّت از قندِ عسکری ،
بید ارچه سبز و نغز و لطیف است و آبدار ،
چون در چمن بجلوه کند بید عرعری ،
هر چند لاله صحنِ چمن‌را دهد فروغ ،
پهلو کجا زند به بهی با گلِ طری ،
این است اعتقادِ رهی در دو عذر گوی ،
گر تو مقلّدِ سخنِ مجد همگری ،
زاد این نتیجه نیمِ شب از آخرِ رجب ،
در خا و عین و دال ز هجرِ پیمبری ،

"*A number of the people of the district of Káshán, who in excellence and learning have borne away the ball of eloquence,*

Disputed on the utterances of the composers of verse, as to which did best string the flashing pearls of Darí [i.e. Persian] *speech.*

Their dispute was about Anwarí and Dhahír, as to which held the higher rank as a poet.

The one proffered pearls from the water of Fáryáb, the other, Ja'farí gold from the land of Kháwarán.[1]

One preferred the sun to the moon; one set the Houri over the fairy.

Since the one party could not obtain justice from the other, their glance selected humble me for the arbitration.

An appeal was written. When there reached me, the petitioner, this demand for judgment, with unbiassed mind

[1] The native places of Dhahír and Anwarí respectively. The gold called "Ja'farí" is of particularly fine quality.

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I explored from end to end the mine of genius of that one, even as I dived into the depths of this one's ocean.

The poetry of the one proved to be as royal pearls, while the verse of the other proved to be like Ja'fari gold.

Although the poetry of Dhahír transcends the order of verse, it cannot boast equality with the style of Anwari.

Neither does his verse reach the zenith of Jupiter, especially on occasions of rhapsody and panegyric.

Although the nature of the fresh date is sweet and pleasant to the taste, how can it surpass 'Askari[1] sugar?

Although the willow is green and graceful, pleasant and succulent, yet how can the willow give itself the airs of the cypress in the meadow?

This is the belief of your servant concerning the two apologists, if thou wilt follow the opinion of Majd-i-Hamgar.

This conclusion was evolved at midnight at the end of Rajab, in the year 674 [خ = 600 + ع = 70 + د = 4] *of the Flight of the Prophet."*

Imámí of Herát says on this subject:—

ای سالک مسالک فکرت دریـن سوال '
معذور نیستی بحقیقت چو بنگری '

تمییزرا ز روی تناسب دریـن دو طرز '
هیچ احتیاج نیست بدیـن شرح گستری '

کین معجزست و آن سحر واین شمع و آن چراغ '
این ماه و آن ستاره و ایـن حور و آن پری '

" O thou who pursuest the paths of meditation on this question, if thou lookest to the truth of the matter thou art not excusable.

There is no need of so many words in order to arrive at a decision by the process of comparing the two styles.

[1] 'Askar is said to be the name of a place near Shushtar celebrated for its sugar. See Vullers's *Persian Lexicon*, s.v. عسکر.

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For this is a miracle, and that mere magic; this a candle and that a lamp; this a moon and that a star; this a houri and that a fairy."

76. *Malik Maḥmúd of Tabríz.*

He was the son of Malik Mudhaffaru'd-Dín, and one of the great ones of the world. He has some fine poems, amongst them the following:—

وقت نیامد هنوز کآورمت در کنار ‘
عمر بآخر رسید تا کی ازین انتظار ‘
چونکه ببر در کشم قدِّ تو گوید جهان ‘
هین که نهادیم باز آرزویت در کنار ‘
عمر و جوانی چو باد می گذرد بی درنگ ‘
فرصتِ ایّامِ عشق فوت مکن زینهار ‘
وقتِ غنیمت شمر ورنه چو فرصت نماند ‘
نالهٔ کرا داشت سود گریه کی آید بکار ‘

"The time has not yet come for me to clasp thee in my embrace: life approaches its end: how long this anticipation?
When I shall strain thy form to my bosom, the world will say, 'Lo, we have again placed thy desire in thine embrace!'
Life and youth pass like the wind without tarrying: beware, lose not the opportunities of love's season!
Make good use of this time, else, when opportunity no longer remains, whom doth lamentation profit? how shall weeping avail?"

77. *Najmu'd-Dín Zarkúb* ("*the Gold-beater*").

He was the contemporary of Abaqá Khán and Arghún Khán. He has some fine verses, amongst them the following:—

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منم زرکوب ومحصولم ز[1] صنعت ' بجز فریادی و بانگی نباشد '
همیشه در میانِ زر نشینم ' ولیکن هرگزم دانگی نباشد '

" I am a gold-beater, and what I gain from my craft is naught but a wail and a lament.
I sit ever in the midst of gold, but I never have a single farthing."

78. *Nidhámí of Ganja.*

He was a contemporary of Sulṭán Tughril, the son of Alp-Arslán, the Saljúq. The books of *Khusraw and Shírín*, *Laylá and Majnún*, the Seven Faces (*Haft Paykar*), the Treasury of Mysteries (*Makhzanu'l-Asrár*), and the Book of Alexander (*Iskandar-náma*) are amongst his poems.

79. *Nidhámí-i-'Arúḍí.*

He was a contemporary of Nidhámí of Ganja. The book entitled *Majma'u'n-Nawádir* (Thesaurus of Facetiæ) is one of his compositions, and he has some fine verses. It is said that the King asked him, "Is there another Nidhámí besides thee?" He replied[2]:—

سه نظامیم در جهان ای شاه ' که جهانی زما بافغانند '
ز آن یکی بنده ام بخدمتِ شاه ' و آن دو در مَرْو پیشِ سلطانند '
گرچه همچون روان سخن گویند ' ورچه همچون خِرَد سخن دانند '
من سررشتهٔ چو بر تابم ' هردو از کار خود فرومانند '

" We are three Nidhámís in the world, O King, by reason of whom a world is filled with outcry.
Of these, I, your servant, am in waiting on the King, while the two others are in Merv before the Sultan.

[1] MSS. read ه for ز.

[2] These verses (with some variations, and a much fuller account of the circumstances which gave rise to them) are given by Nidhámí-i-'Arúḍí himself in his *Chahár Maqála*. See my translation of that work in the *J.R.A.S.* for July and October, 1899, pp. 85–87 of the *tirage-à-part*.

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Although they utter verse [subtle] as spirit, and although they can speak like the Spirit of Wisdom,
When I begin to weave a cord, both desist in despair from their labour."

80. *Náṣir-i-Khusraw.*

He was an extreme Shí'ite of the Sect of the Seven, and this sect entitle him *Ḥujjat* ("the Proof"). He was a man of philosophical mind, a contemporary of Mustanṣir the Fáṭimid Caliph of the West, and carried on a propaganda in the name of Nizár.[1] He lived nearly a hundred years, and was born in the year A.H. 358.[2] He has some exquisite verses, but was not free from fanaticism. The book of the *Rawshaná'i-náma*[3] is one of his poems.

81. *Najíbu'd-Dín Jarbádaqání.*

He was the panegyrist of the Amírs of the Castle of Dasáq[4] (?), and died towards the end of the Saljúq period. He has some fine verses. The Book of *Bishr and Hind* is one of his poems.

82. *Qáḍí Niḍhámu'd-Dín.*

He was contemporary with Abaqá Khán, and has some good verses in Arabic and Persian. These few verses, from the bilingual *qaṣída* composed by him in praise of Khwája Shamsu'd-Dín the *Ṣáḥib-Díwán*, which are in my mind, are here set down:—

بیا بشنو چه خوش خوش ما جرائیست ' میانِ آب و سَرْو جویباری '
صفای اندرون هر دم کند عرض ' کشاید صد زبانِ نطقِ جاری '

[1] One of the sons of al-Mustanṣir, who was set aside in favour of his brother Musta'lí. This, however, belongs to a subsequent time, and the author seems to have confused Náṣir-i-Khusraw with his successor Ḥasan-i-Sabbáḥ, the later Isma'ílí propagandist.

[2] He certainly lived to a considerable age, since in some of his poems he speaks of himself as being over sixty. The actual date of his birth (as stated by himself) was A.H. 394 (A.D. 1003–1004).

[3] Published and translated by Dr. Hermann Ethé in the *Z.D.M.G.*, vol. xxxiii, pp. 645–665, and vol. xxxiv, pp. 428–468.

[4] C.[2] reads ورساق. I am unable to identify the place.

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بدو میگفت سَرْو ای بیوفا یار ' چه لرزم بر سرت از دوستداری '
منم از راستئ خویش در بند ' توئی کج رَو بهرجا سر بر آری '
چو از خس پرورِیّت چارهٔ نیست ' چو من بی هم بری را می گذاری '
کنون بادم بدستست از حدیثت ' بخاکم در نشسته سوگواری '
فرو خواند این غزل را در جوابش ' سر اندر پیش داشت از شرمساری '
بدیدم خود سرِ وصلم نداری ' ندارد عهد تو هیچ استواری '
ز تو جز سرکشی کاری نیاید ' ز ما جز خوی نرم و سازکاری '
مکن دعوئ آزادی ازین بیش ' مزن در عشق لافِ پایداری '
بناز اندر کنارت پروریدم ' بود کم سایه روزی بر سر آری '
کنون کارِ تو خود بالا گرفتست ' گرم هرگز نبینی یاد نآری '
ز عشقت سر نهادم سوی صحرا ' زنان بر سینه سنگ از بی قراری '
ترا سر سوی گردون از بلندی ' در افتاده بپایت من بخواری '
ترا سر سبزی و حسن و طراوت ' مرا شوریدگی و خواستاری '
ترا باد این سرافرازی همیشه ' که هستی تو مقیم و ما گذاری '
همی گفت این و پس ناگه فرو شد ' تن اندر خاک داد از جان سپاری '
ازین سرگشته شد سَرْوِ سرافراز ' بسی کرد اضطراب از روی یاری '
بباغ آمد همی زد دست بر دست ' برو مرغان همی کردند زاری '
ز شعرِ خواجه‌ام یاد آمد این بیت ' که الحق زیبد ار بر جان نگاری '
لَقَدْ فَاحَتْ عَلَى ٱلْعُودِ ٱلْقَمَارِي ' وَ فَاحَ[1] ٱلرَّوْضُ كَٱلْعُودِ ٱلْقُمَارِي '

" Come, listen, how pleasant an altercation it is [which passes] between the stream and the river-side cypress.

[1] C.[1] reads فاض for فاح.

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Every moment it [the stream] displays its clear heart, unloosing a hundred tongues in fluent speech.

To it quoth the cypress, 'O faithless friend, why do I quiver over thee in love?

I am hampered by my uprightness; thou pursuest crooked paths, intruding everywhere.

Since thou must needs gather the worthless about thee,[1] thou leavest such an one as me without a companion.

Now my hand holds but wind from thy words, I am seated in mourning in the dust.'

. . .

In answer to it, [the brook] recited this ode, whilst it hung its head in shame.

'I see, indeed, that thou hast no desire for union with me; thy vows have no stability.

Nothing is wrought by thee save wilfulness, naught by us save gentle moods and conciliation.

Henceforth make no claim to nobility, boast not of steadfastness in love.

I nursed thee tenderly in my lap, that perchance one day thou mightest o'ershadow my head.

Now, indeed, thy affairs have prospered; if thou seest me not, thou rememberest me not.

For love of thee I turned my face to the open country, dashing stones on my bosom in my restlessness.

Thy head is exalted to heaven in upliftedness, while I am fallen humbly at thy feet.

Thy head is glossy, and thou hast beauty and freshness; mine are distraction and desire.

May this exaltation ever be thine, for thou abidest while we pass away!'

Thus spake [the stream], then suddenly sank down, casting itself in the dust in soul-abandonment.

Hereat was the uplifted head of the cypress troubled, much was it distressed by love.

[1] For the rubbish floats in water, while what is precious sinks. Hence water is often alluded to as preferring levity to solid worth.

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It came into the garden, striking hand on hand, while the birds lamented over it.

This verse of the Master's song comes into my mind, which in truth is worth inscribing on thy heart:

'The doves flutter over the trees: the garden exhales a fragrance like Qumárí aloes.'" [1]

83. *Náṣir of . . . .*[2]

. . . .[2] is a village in the district of Rámjird, in Fárs. He was a contemporary of Sa'dí, and has some fine verses.

84. *Humámu'd-Dín of Tabríz.*

He was a contemporary of Sa'dí of Shíráz, and has some charming verses and passionate odes; but since Sa'dí had carried off the ball of fame in [the composition of] odes, Mawláná Humám says on this subject:—

بیک گرشمه توانی که کارِ ما سازی ،
ولی بچارهٔ بیچارگان نپردازی ،

در آرزوی خیالت غلامِ خوابم من ،
خُنُک کسی که تواش هم نشین و هم رازی ،

چو ما بدیدنِ رویت ز دور خرسندیم ،
نسیم با سر زلفت چرا کند بازی ،

بدستِ باد سرِ زلفِ یار باز بده ،
که هست پیشهٔ آن هرزه گرد غمّازی ،

مکن تفرّجِ سَرْوِ سهی همان بهتر ،
که عشق با قد و بالای خویشتن بازی ،

[1] *Qumár* or *Qamár* is explained by Vullers (*Lex. Pers.*, s.v.) as the name of a city or district in India celebrated for its aloe-wood.

[2] Name illegible. It looks like بحه.

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بگُل بگو کـه ز رویـم خجل نمی گـردی ؛
کـه در میانِ ریـاحین بحسـن ممتازی ؛
پـیـام دہ سوی بلبل کـه بـا وجودِ همام ؛
روا بـود کـه نـواهـای عـشـق پـردازی ؛
همام‌را سخنی دلفریـب و شیریـن است ؛
ولی چه سود که بیچـارہ نیست شیرازی ؛

"Thou canst do our business with a single glance; but thou dost not concern thyself with the care of the unfortunate.
In longing for thine image I am the slave of sleep[1]*; happy is he whose companion and confidant thou art!*
Since we are content to behold thy face from afar off, why does the Zephyr toy with the tips of thy tresses?
Surrender once more[2] *the tresses of the Beloved into the hands of the wind, for tale-telling is the occupation of that busybody.*
Gaze not on the straight cypress; it were better for thee to dally with thine own upright stature.
Say to the Rose: 'Art thou not shamed by my face? for thou art set apart in beauty amongst the fragrant herbs.'
Give this message to the nightingale: 'Is it fitting that where Humám is thou shouldst sing songs of love?'
Humám has an utterance sweet and charming; but what doth it avail, for the poor fellow is not a Shirázi."

85. *Waṭwáṭ.*

His name was Rashídu'd-Dín Muḥammad b. Muḥammad b. 'Abdu'l-Jalíl al-'Umarí. He was a contemporary of Sulṭán Sanjar. The books *Ḥadá'iqu's-siḥr* ("Gardens of Magic") and *Fará'idu'l-Qalá'id* ("Necklaces incomparable") are amongst his compositions. He has some fine verses. These three are written down for luck :—

[1] I.e., I long to sleep, for only in dreams can I hope to see thy face.
[2] I fancy that we should read مدہ for بدہ, "Do not give" or "surrender."

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دیده‌را با تو آشنائیهاست ، وز تو در دیده روشنائیهاست ،
عشق بر من شکست کوکبِ تو ، کاندرین حُقّه مومیائیهاست ،
گر سرِ زلفِ تو کشم شاید ، روز روزِ گره کشائیهاست ،

" *The eye hath communings with thee, and from thee there is lustre in the eye.*
Thy star hath opened love to me, for in this casket are drugs to restore sight.
It is meet that I should lay hold of the tips of thy tresses, for to-day is a day for the unloosing of knots."

86. *Mahsatí.*[1]

She has some fine quatrains. Concerning herself and a butcher-boy she says:—

هر کارد که از کُشته خود برگیرد ، واندر لب و دندانِ چو شکّر گیرد ،
گر بارِ دگر بر گلوی کُشته نهد ، از زوقِ لبش زندگی از سر گیرد ،

" *Every knife which he withdraws from the victim he hath slain, and takes in his sugar-sweet lips and teeth,*
Were he to place it once again on the throat of the slain, it would renew its life for desire of its lips."

And again:—

قصّاب چنانکه عادتِ اوست مرا ،
بفگند و بکُشت و گفت کاین خوست مرا ،
سرباز بغدر[2] می نهد[3] بر پایم ،
دم میدمدم تا بگَنَد پوست مرا ،

" *The butcher, as is his custom, overthrew me, slew me, and said, 'Such is my habit!'*

[1] See n. 1 on p. 736 *supra*.
[2] C.[1] بعذر *male*.
[3] C.[1] نهم .

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Again he treacherously lays his head on my feet, breathing on me that he may flay me!"

87. *'A'yasha the Recitress.*

She has some fine quatrains, amongst them the following:

گفتم دلم از تو بوسهٔ خواهان است ،
گفتا که بهای بوسهٔ من جانست ،
دل آمد و در پهلوی جان زد انگشت ،
یعنی که بخر بیع بکن ارزان است ،

"I said, 'My heart craves of thee a kiss!' He replied, 'The price for a kiss from me is thy soul!'
The heart came and touched the soul with its finger, as though to say, 'Buy! Strike the bargain; it is cheap [at the price]!'"

88. *Firdaws the Minstrel.*

She was a minstrel. When Khwárazmsháh gained the victory over the kings of Ghúr, she said:—

شاها ز تو غوری بلباسات بجست ،
مانندهٔ چوژه از کفِ خات بجست ،
از اسپ پیاده گشت و رخ را بنهاد ،
فیلان بتو شاه داد وز مات بجست ،

"O King, the Ghúrí escaped thee by wiles, escaped like a chicken from the clutches of the hawk;
He alighted from his horse [*asp*, also = *knight* in chess], *turned aside his face* [*rukh*, also = *rook, castle*]: *the King surrendered to thee his elephants* [*fíl, píl* = *bishop* in chess] *and so escaped mate!"* [1]

[1] The words *asp* (knight), *piyáda* (pawn), *rukh* (castle), *fíl* (bishop), *shah* (king), and *mát* (mate) all belong to the game of chess, but are all (except the last) used here in their ordinary significations of *horse, pedestrian, cheek, elephant,* and *king.*

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